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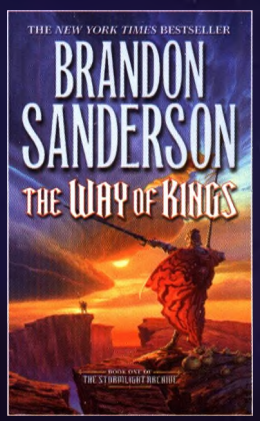
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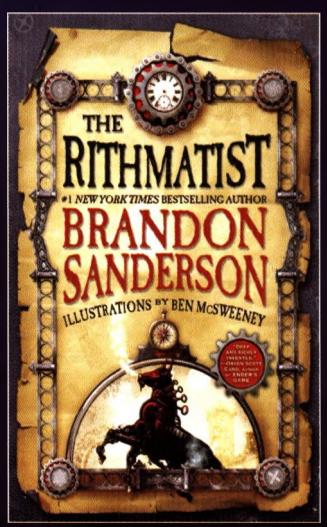


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LoneStarCon 3

THE 71st WORLD SCIENCE FICTION CONVENTION

GUESTS

Ellen Datlow

James Gunn

Willie Siros

Norman Spinrad

In Memoriam

Darrell K. Sweet

TOASTMASTER

Paul Cornell

SPECIAL GUESTS

Leslie Fish

Joe R. Lansdale

August 29–September 2, 2013

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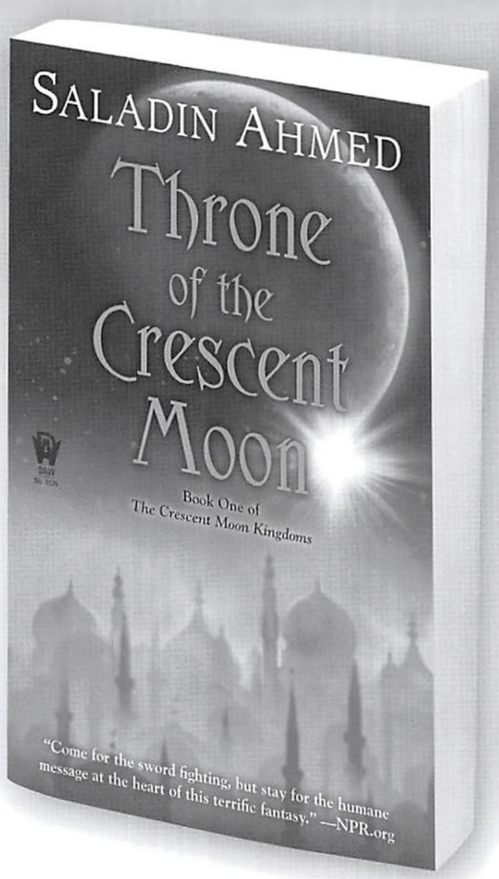
SALADIN AHMED
for Best Novel,
Throne of the Crescent Moon

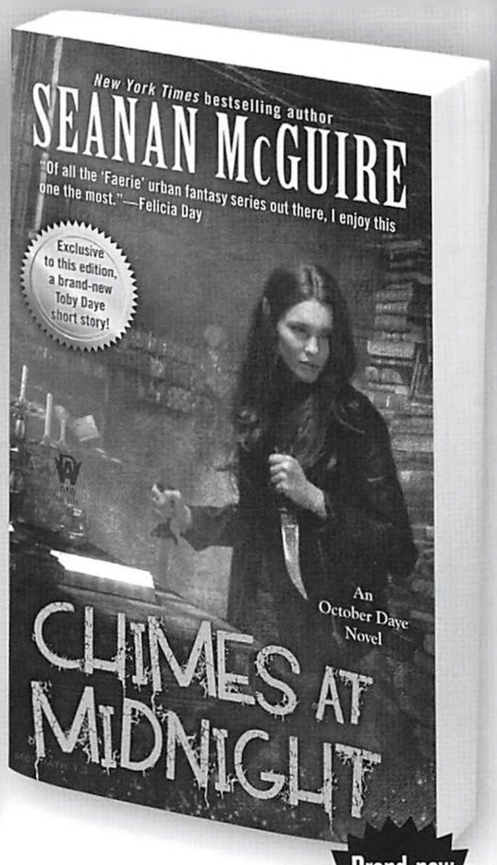
SEANAN MCGUIRE
for Toby Daye novelettes

SHEILA GILBERT
for Best Editor Long Form



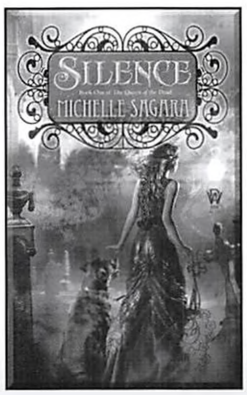
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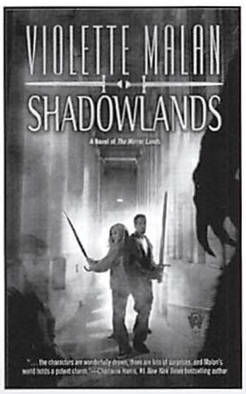




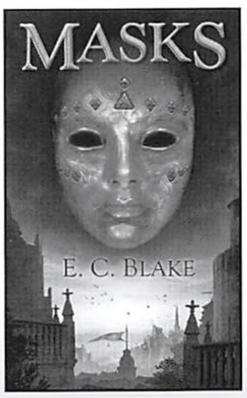
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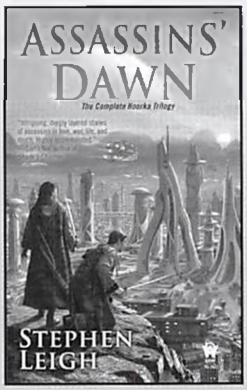
AND DON'T MISS













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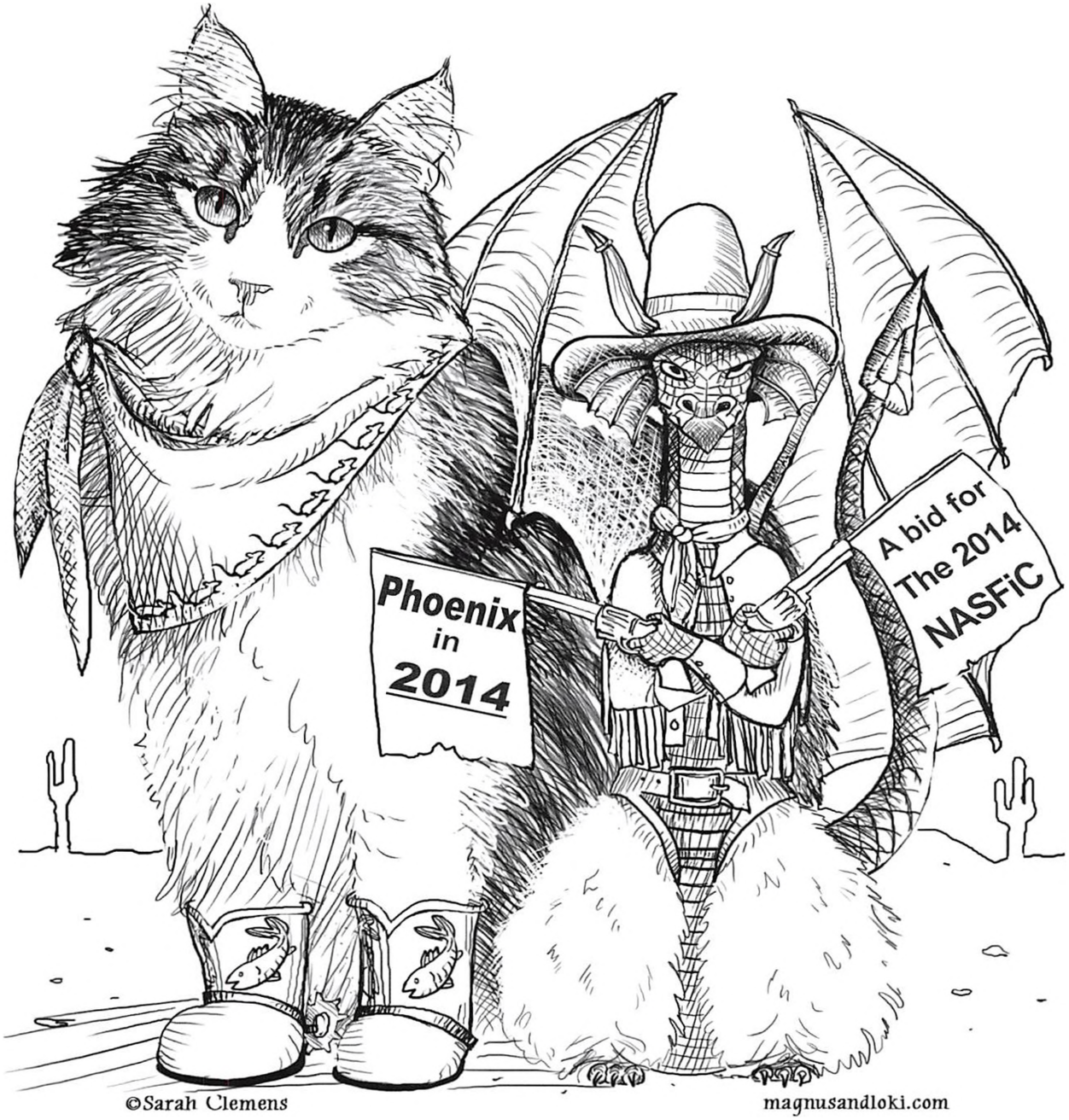
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INFINITE DIVERSITY



Howdy & Welcome

LoneStarCon 3 ★ 71st Annual World Science Fiction Convention

If I was not the Chair of this year's convention, I would be just back from registration. I always pick up my badge, souvenir program book, pocket program, freebies, flyers, etc., then head back to my hotel room to sit down and go through the souvenir book reading about the guests of honor, plus checking out ads and articles. Then it's on to the pocket program to start working out my own personal list of events I want to experience. If you are reading this on Tuesday or Wednesday before the convention, then I'm over in the exhibits hall helping set up LoneStarCon 3, so if you're of a like mind, please put this book down and come join us in the convention center! (Double credit for volunteer hours during move in or move out . . . sorry couldn't resist a last pitch for volunteers.)

Still here? Let me guess . . . shoes off and feet up relaxing while you're reading. Why are you here? For some of you, it is an annual, or near-annual, trip that must have a strong appeal to engender such loyal attendance. Others of you are here for the first time (if so, don't forget to get a "First Worldcon" ribbon at registration). Why go to a science fiction convention at all, even the World Science Fiction Convention?

Well, here is why I go to science fiction conventions, starting with my first one. I was 14 years old and had been busy for several years devouring science fiction and fantasy, when I saw an ad in a local bookstore for a "Star Trek, Comics and Science Fiction Convention". I recognized the names of some of the authors, and thought it would be cool to meet the faces behind the stuff I'd been reading. I was into comics and movies, too, and they were going to have a life-size mock-up of the bridge from the Star Trek Enterprise . . . how could I lose!

The convention started on a Friday and I just knew that I had to be there from the start or I might miss something. Digging deep into my powers of persuasion, I convinced my parents to let me take the day off from school to go downtown for the day and be a science fiction fan. Talk about a kid in the proverbial candy store. There were autograph sessions, books, back issue comics, science fiction memorabilia, panels on topics from A to Z, and then I walked through the bridge of the Enterprise. I got to push buttons, sit in the captain's chair, and for a few moments boldly explore the far reaches of the galaxy! WOW. In a word, I was hooked.

Exiting the bridge, I found myself blinded by bright camera lights, and a television news reporter with a microphone was asking me questions. Gawky teenager that I was, with a Superman T-shirt and *Star Trek* insignia, I'm sure the reporter was expecting the "I like bug-eyed monsters and ray guns" or "Mr. Spock is cool" answer to the question "why do you like science fiction?" While the years have dimmed my ability to give the answer verbatim, to paraphrase myself, the answer was that science fiction was not about BEMs and lasers, but instead about exploring ideas and possibilities, it was creative and made you think. It was the art of making "what if" into "this is how it can be".

Many of you will renew old friendships, and you have hundreds of opportunities to make new ones. So dive in, and experience the whole convention. There is a smorgasbord of fun available to you this weekend, every bit as rich as that first convention I attended (including the bridge of the Enterprise). During LoneStarCon 3 you have the possibility of finding some of the items missing from your collection in the dealers room. There is a world class art show. The exhibit hall has a different theme each day of the convention, so be sure to check it out daily. Included in the exhibit hall is a display of past Hugo Awards. Going on display directly after the opening ceremony is this year's Hugo Award base designed and individually handcrafted by Texas' own Vincent Villafranca. You'll do yourself a disservice if you don't catch one of his program items and ask about his creation of the Hugo base. Our program has hundreds of items you can attend to explore ideas both unique and thought provoking; we have a film festival with over 140 entries! There are concerts and dances nightly. The Worldcon Masquerade on Saturday night and, of course, the 60th anniversary Hugo Awards ceremony Sunday night.

It wasn't long after that first convention that I saw a small ad in a science fiction magazine advertising that the World Science Fiction Convention was coming to my town next year. Pinch me . . . there was a world version of what I enjoyed so much . . . sign me up! And sign up I have, many times, over the years. This year I have the distinct privilege of giving back for all the great times I have had at Worldcon. I and the whole community of science fiction fans are honored by the hundreds of hours of work put in by the division heads and their staffs. They are the only reason you have an active five days of fun awaiting you. If you see someone wearing a staff or division head ribbon, please do me a favor and thank them. I send you off with my best wishes to enjoy LoneStarCon 3 as well as the hospitality of the city of San Antonio. So finish looking through the souvenir book, grab your pocket program and start planning!

Randall L. Shepherd
Chair, LoneStarCon 3

Ellen Datlow

Dallying with Datlow

Eileen Gunn & Nancy Kress Tell Almost All



Photo by Andrew I. Porter

If you've been paying any attention to SF and horror publishing in the past two decades, you know who Ellen Datlow is. She was the fiction editor of *Omni* magazine and of its website, *Omni Online.* She edited the *Event Horizon* website, and the magnificent SciFiction site. She's edited some eighty books of short fiction, and taken home a hoard of Hugos, a wealth of World Fantasy Awards, a bundle of Bram Stokers, and a leapinglizardload of Locus Awards.

You know all that. You've seen her on panels, the fast-talking New Yorker whose hair has a life of its own, and who leaps on an idea she disagrees with like a terrier on a teddy bear, dismantling it enthusiastically without getting blood on the bystanders.

But what is she actually like? Author Nancy Kress and I gossip here about Ellen Datlow the person, at work and at play. Listen in....

Eileen: Nancy, what's it like for you to be edited by Ellen? Has this changed over the years?

Nancy: I first met Ellen when she bought a story from me in 1981. She was the editor of *Omni*, and I, a brand new writer, was thrilled. Ellen was then, as now, a meticulous editor. She reads stories very carefully and makes valuable editing suggestions, as she did for my story. However, I wouldn't have cared if she'd changed everything about the story. (She didn't.) I was going to be in *Omni*! I was going to meet Ellen Datlow at a convention!

And I did. After that I was even more thrilled, because Ellen knew everybody. (She still does.) Evidently she considered it part of her editing function to introduce this green new kid to the SF community. I would arrive at a con and, around 4:00 p.m., join Ellen in the bar of whatever hotel held the con. Instantly a crowd would join us. I met Roger Zelazny, Terry Carr, Gardner Dozois, and scores more by simply sitting with Ellen in a bar. (All right, many bars.) It was the nicest possible introduction to science fiction. Later, when I would go to New York, I would stay with Ellen at her apartment. We shopped. ONCE we shopped. Eileen, have you ever shopped with Ellen?

Eileen: Oh, I have shopped with Ellen many times, in multi-story New York parking garages, in flea markets in Tokyo and Kyoto, in Ukraine, in Austin, and San Francisco, and Seattle. Ellen shops like she edits: she's intense, alert, focused. It's a sort of Zen-like focus, a hunter-gatherer focus. She's fast, she's decisive, and she has an innate sense of quality, even when confronted by a panoply of items she knows nothing about. When shopping, Datlow strikes like a cobra. Confronted with four dozen kokeshi dolls in a San Francisco antique mall, while I was still marveling at their remarkable variation, and wondering if I really needed a kokeshi, she quickly and efficiently scarfed up the five coolest ones. I'm not sure she had ever seen an authentic kokeshi doll before, but Datlow the Hunter brought home her kill...

And while the lazy sleep, Ellen shops. The first morning we were in Tokyo, still ragged and jet-lagged, she got up at 8:00 a.m. and took the subway all by herself—during rush hour, armed only with a map, not a word of Japanese—to a legendary morning flea market, and she came back with a lovely 1920s ceramic bell with a smiling mask of Okame on it. It whispered of ancient Japanese drama and had lips like Clara Bow. A thousand years of history, for only 800 yen.

In Kyoto, we ransacked a temple sale in 96°F, 99% humidity, full-sun heat. After an hour, John and I, fearing sunstroke, gave up and sought air-conditioning, but Ellen plunged on into the temple's side yard, where she risked her life for another hour or so. In Kiev, she and I dodged our teenaged guides, who were certain we'd be killed if we went anywhere without them, and dashed off before breakfast to an early morning flea market that seemed to consist mostly of old men selling rusty Soviet-era medals and coins. We consoled ourselves by eating unmediated meat pies from a street vendor, just like normal human beings.

Nancy, irrespective of what you might think of me, do you think Ellen is a normal human being? I mean, for a New Yorker?

Nancy: Define "normal." No, that's a cop-out. Nobody's normal. However, I think Ellen is

something better: she's **definite**. As long as I've known Ellen, she has been very clear on what she likes and dislikes.

Likes: Good fiction, with prose that not only tells the story but also shines. (She discovered William Gibson, after all.) Cats. Silk blouses. Sushi. Manhattan. Lively conversation. Films that are so bad they're funny. (Jack Womack used to hold regular parties to view these; Ellen was both scathing and laughing at the same time.)

Dislikes: Polyester blouses. Boring jewelry. Boring stories. Panel moderators who natter on and on instead of moderating.

However, she has considerable ability to adapt to things she might not like. *Omni* was owned by Bob Guccione, and shared office space with Penthouse. This meant that when I was in New York and meeting Ellen for lunch, both of us would walk down the long hall lined with posters of Penthouse Pets. Only innate confidence and the beauty of our fine eyes (four, altogether) kept us from developing inferiority complexes.

Here's a good question: have you ever been mad at Ellen?

Eileen: Oh, that is a good question!

As everyone knows, it's almost impossible to be actually mad at Ellen Datlow. She's just too damn straightforward, too wonderfully practical. She tells you what she thinks, and you can take it or leave it.

But I was actually mad at her once. It was when we were traveling in Japan, in 2007. It was August, enormously hot and humid, record temperatures, etc., etc. We were in Kanazawa, on the Sea of Japan, a city with spectacular public gardens, a remarkable contemporary art museum, and a climate that is well described as "distinctly wet."

On the day in question, the temperature was 99°F, and the humidity made it unbearably hotter. Ellen and I had been walking, en route to (of course) a shopping destination, and we were waiting at the curb for a traffic light to change. I was impatient: the light was taking so long, what was the matter with it? I was deeply annoyed at the stranger standing next to me: she was wearing a bandbox-crisp linen suit, neat as a pin. How could she have the nerve to be so tidy and comfortable-looking when the rest of the world was miserable? I looked over at Ellen, who was patiently waiting for the Walk light. I was furious with her! How dare she look so patient?

And then I stopped. Mad at Ellen? What was I mad at Ellen for? I had no reason to be mad at Ellen.

I realized suddenly that I was not right in the head, and was unable to act on my own, even to get out of the heat. I said, "Ellen, take me back to the museum right away. Something is really wrong with me."

And she did. I was fine after a few minutes in an air-conditioned museum and a couple mouthfuls of water. After I recovered, I realized that, even in a state of advanced heat prostration, I had recognized that getting mad at Ellen Datlow indicated imminent brain failure.

I hope you will all learn from my experience....



Photo by Susan Casper



Ellen Kushner and Ellen Datlow
Photo by Andrew I. Porter



Photo by Andrew I. Porter



Photo by Andrew I. Porter



Joe Haldeman and Ellen Datlow
Photo by Susan Casper



Photo by Andrew I. Porter

James Gunn

A Tribute To Friendship

by Elizabeth Anne Hull

Friendships don't occur instantly. I first met Jim Gunn by phone in the spring of 1973, before I was set to teach my first science fiction class that fall.

The way it happened was, I had happened to meet Jack Williamson earlier the same spring, on the Saturday morning of the Conference on College Composition and Communication in New Orleans. Jack and I were the only two from higher education who attended the only session on SF. We both soon realized that the presentation was aimed at high school teachers who were looking for activities to do in the science fiction classroom to get freshman and sophomores interested in reading SF—a fad in the rush to find "relevance" in their reading classes.

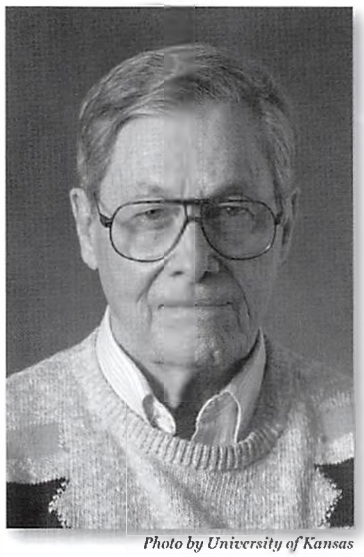


Photo by University of Kansas

We soon moved to the back of the seminar room to mutter under our breaths something like, "To think I got up on the third day of a convention in this wonderful town instead of sleeping in!" When I confessed to Jack that I was looking for tips on teaching my planned first SF class and had committed myself to putting on a one-day conference at my college on SF, he generously offered to send me the research he had compiled on college SF classes around the U.S.

Moreover, Jack told me that James Gunn of the University of Kansas had six films he had ready to be rented on various personalities in SF, like Frederik Pohl, Harry Harrison, Gordon Dixon, and John W. Campbell, Jr., etc. So I called U.K. as soon as I got home. Today, of course, this would all have been done over the internet, right? But by phone I got a chance to schmooze with Jim, especially about my enjoyment of *Kampus*, and to again thank him when the films were sent back. As for the con, I had originally thought that most of those attending would be academics from the Chicago area and students at Harper College; I estimated that the meeting would be a success with at least 30 people.

But the CCCC meeting gave me the idea that high schoolers might also be invited so we opened registration to the entire community college district and actually drew about 330! We scrambled, coping with space changes at the last minute to cope with our success, and my department was quite impressed with the pent up interest and potential for recruiting further students to swell Harper's enrollment. 1973 was also the year I began teaching the Creative Writing course for my college.

Flash ahead to 1976. The next time I met Jim was in Kansas City, my first Worldcon. Among others I met face-to-face at that disastrous wonderful con was Frederik Pohl (who of course I married eight years later—and we just celebrated our 29th wedding anniversary July 27th). Fred then suggested to Jim Baen that he publish a piece about Jim Gunn's summer programs, the Intensive Institute for Teaching SF and the Writer's Workshop. Since I was in Lawrence as an observer for that article, Jim asked me if I would sit in on sessions and comment on students' stories, and our long close association began in earnest. The year that Paddy Chayefsky won second place for the John W. Campbell, Jr. Memorial Award, Jim asked me to give the presentation speech for it, since I had formed the habit of visiting Lawrence most years, and sometimes made suggestions for SF books to read for the award. By 1986 I was invited to join the panel of judges for the JWCMA, on which I still serve.

Over the time we've been friends, Jim and I have traveled overseas to exotic places like China, and more ordinary ones like Ireland. Jim has mentored me, and I've gained countless insights working with him on the Campbell conference discussions and meeting other SF personalities, not to mention shopping with him for gifts to bring home to his wife Jane. Jim Gunn was a profound influence on my career, not to mention lots of fun to know. I'm looking forward to his being our Guest of Honor this year!

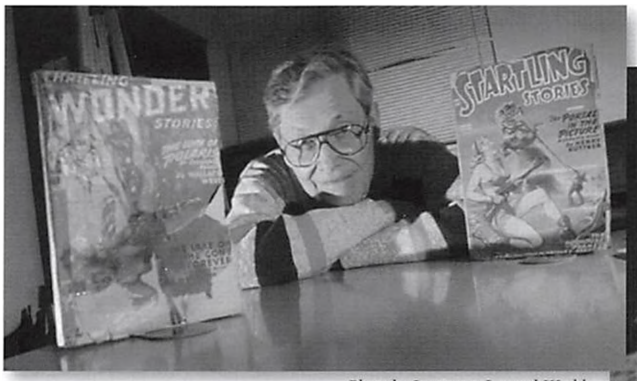
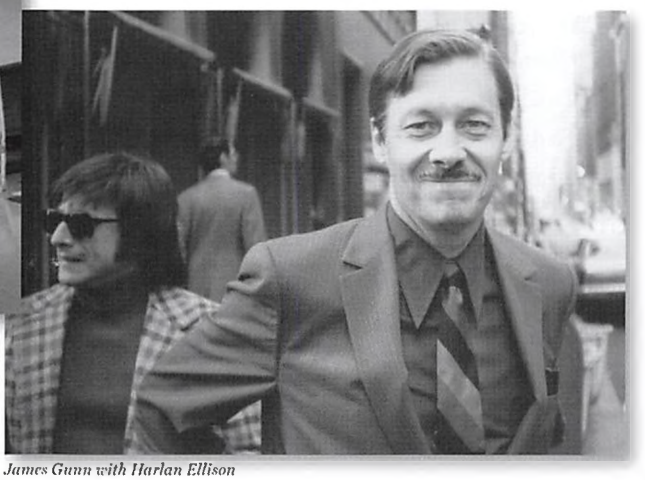


Photo by Lawrence Journal-World



James Gunn with Harlan Ellison
Photo by Andrew I. Porter

To Write Like Gunn

by Bradley Denton

Early in 1974, when I was fifteen, I bought a ninety-five cent paperback anthology entitled *The Stars Around Us*, edited by Robert Hoskins. This was where I first read "Fondly Fahrenheit," by Alfred Bester, "The Feeling of Power," by Isaac Asimov, "The Peddler's Nose," by Jack Williamson, "The Great Slow Kings," by Roger Zelazny . . . and the novelette version of "The Listeners," by James E. Gunn.

I loved them all. But "The Listeners," in particular, struck a chord. It was about people in the real world, doing real things with important ideas. Things that mattered.

This was the kind of science fiction I wanted to read, and this was the kind of science fiction I wanted to write. I wanted to write like Gunn.

Just a few years later, as a student at the University of Kansas in Lawrence, I showed Professor Gunn a story of mine in hopes of being admitted to his fiction writing class. It was a pretty bad story, and Prof. Gunn didn't pull any punches in explaining where and why it was pretty bad. Not that he "punched," you understand. Nor did he use the phrase "pretty bad."

Or even "dreadful beyond imagining." Instead, he was patient and matter-of-fact in pointing out where and how I had failed my reader.

Callow as I was, I found it to be a chastening experience . . . in much the same way that the Chicxulub impact must have been a chastening experience for the dinosaurs.

But despite my story's flaws, Prof. Gunn admitted me to his class. So I wrote another story, and another, and another. They continued to be pretty bad. But I didn't stop, and I paid a little more attention and learned a little more each time.

I still wanted to write like Gunn.

One of my favorite nonfiction books is James Gunn's *Alternate Worlds: The Illustrated History of Science Fiction*. What a magnificent volume. Back in college, whenever my eyes started spinning from one too many differential equations or a hundred and eighty too many pages of Trollope, I would dip into *Alternate Worlds* at random, anywhere, and read about the dream makers for a while. It kept me sane. Or from going berserk, anyway.

No one, then or now, has ever written about the history and the creators of science fiction better than Jim Gunn.

So, by the summer of 1983, although I had taken multiple fiction writing workshops from Prof. Gunn, I decided I wanted to steal more of his insight into science fiction itself. To that end, I signed up for his Intensive English Institute on the Teaching of Science Fiction. And "intensive," by the way, was the right word.

It was a tremendous experience that set my brain on fire. And today, thirty years later, I'll still pick up any volume of Jim's landmark anthology series *The Road to Science Fiction* to light up the same neurons again.

In the summer of 1983, more than ever, I really wanted to write like Gunn.

Professor Gunn chaired my Master of Arts exam committee, and he was the advisor for my creative Master's thesis — which happened to be a collection of science fiction stories. And one of those stories became my first professional sale. I had finally managed to write one that wasn't pretty bad.

In the meantime, of course, Jim Gunn had published *The Magicians, Kampus, The Dreamers,* and the Hugo Award-winning *Isaac Asimov: The Foundations of Science Fiction.* Among other things.

So, no. I still didn't write like Gunn.

But I decided I would have to be okay with that.

A few decades later, in the summer of 2005, I was surprised during the Campbell Conference weekend in Lawrence when my novella "Sergeant Chip" won the Theodore Sturgeon Memorial Award. Thanks to Prof. Gunn, I had met Theodore Sturgeon in 1983 at the Intensive Institute. So receiving that award, in that place, was even more meaningful to me than others might have realized.



Photo by Andrew I. Porter

During a group discussion that weekend, Jim Gunn asked me a question. "Your early stories seemed to be attempts to write like the authors you admired," he began. "But at some point, you began writing Brad Denton stories. When do you think that change occurred?

The question stunned me for a moment, because I had truly never thought about it before. I searched my brain as quickly as I could — which, I'm sorry to say, still isn't all that quickly — and finally came up with a stammered reply: "It was a long process," I said. "But I think it began to happen about the time of my first sale. In the stories I wrote under your direction for my Master's."

Professor Gunn gave a slight nod, then moved the discussion onward.

But I kept thinking about the question. How do we begin to write stories in our own voices . . . while, at the same time, making sure that those stories aren't pretty bad? I thought back over my years as a Gunn reader and a Gunn student, and that was where I found a more complete answer.

First of all, we have to recognize what works in a story and what doesn't. We have to keep our readers' expectations in mind. We have to be willing to fail over and over, and to learn something from each failure. We have to do it better next time, and then do it even better the time after that.

We have to recognize that there is no final destination to our work or our skill, but an ongoing process of experimentation, refinement, exploration, and improvement. We have to love the field where we work, and we have to study, understand, and respect the literature that has laid the foundation upon which we're hoping to build.

We have to acknowledge that, ultimately, it isn't about us. It's about the ideas and the stories. It's about repaying all of the dreamers who have come before . . . and paying it forward to the next reader, the next writer, the next student. The next dreamer.

Most importantly, we have to refuse to be lazy. We have to refuse to quit. We have to know, in our blood and marrow, that there is always a better story to be told, a better world to be built.

If we do all of that, and if we do it for long enough — then maybe our own individual lights will finally shine through along with all of the lights that have inspired us. Maybe then we'll find that we have our own things to say, in our own voices.

Things that matter.

And maybe then, at long last . . . we'll have learned how to write like Gunn.

A Tribute To Gunn

by Frederik Pohl

Like my wife, I too knew of James Gunn before we actually met, though it's difficult to say exactly when that first face-to-face was, but I believe Jim has said it was at the 1952 Worldcon in Chicago, where he walked up to me in some lobby or public space and introduced himself.

If he says so, he's probably accurate, because remembering dates and places and interesting events in the history of SF is one of Jim's many strengths. Since I was spending a lot of time editing by then, what I did to promote my magazines was to go to as many cons as I could to schmooze with writers and fans. Later, in the late 1960's, Jim invited me to visit Lawrence, Kansas, to deliver a lecture, and Jim's university captured the occasion on camera, then made it one of a series of films—the very ones Betty describes.

Betty is right too, when she says cons are great places to meet like-minded people who you will enjoy, and benefit from knowing in ways you can never anticipate. Of course, out of them all, Worldcons are the biggest and best!

I wish I could get to San Antonio this year to shake Jim's hand. It's a long overdue honor!

Willie Siros

A Sun, Not A Satellite

Robert Taylor

> *"It all begins with the written word."*
> —Steven Spielberg

I believe it was Woody Allen, or perhaps it could have been Shakespeare, who once commented that a good yardstick for determining if someone is good company is to be stuck in a long line with them. And it wouldn't really matter what you are waiting for, or even how long it would take to get it. Possibly your plane was late and you didn't get to the convention hotel until even later, and now you are at the tail end of the con's registration line, but you don't mind because you have an engaging person to hang around with. Willie is exceptional that way. He is good company. As Gore Vidal would say, "He is interesting, because he is interested."

And what is Willie interested in? Obviously science fiction and fandom, but his focus also includes politics, history, social justice (he's a preacher's son) and books, especially books. Willie reads some 200 books a year. Of course, he is a bookseller, so that comes with the territory. He is very keen on customer service and being able to help a person find the right book. Orson Scott Card once commented that "Willie believes in the perfectibility of people and readers, and if he presents them with better choices they will make better decisions." I certainly encourage you to ask Willie about books. One of the things I admire (and that I am quite envious of) is Willie's vast knowledge of literature. His annual panel at ArmadilloCon, "What You Should Have Read Last Year," always offers great insights into the state of SF publishing and the general condition of the field.

As for his devotion to the written word, consider this: books brought Willie to the Harry Ransom Center at the University of Texas, where his efforts led to the center acquiring several SF collections for its archives, which Willie then helped to catalog.

Willie started a small press, publishing three titles. To gain a greater appreciation for books, he took several classes on how to physically make a book, gaining an understanding of the art and how demanding it can be.

As for a Siros philosophy regarding literature and what makes a good book, Willie believes that the best books raise questions. Those books take us out of our comfort zone and make us focus on the nature and condition of our existence. For Willie, that's books like *The Left Hand of Darkness, Dune* and *Solaris.* I would add that Willie has always used his talents to promote literacy and to encourage young people to read and appreciate books.

In fandom, Willie is a sun, not a satellite. He was first aware of fandom through the fanzines, but had not yet experienced it first-hand (sort of like knowing that sex exists, but you're still a virgin). At his first convention, the 1974 Westercon, Willie discovered the tapestry of fandom. He was encouraged to start a convention, to publish a fanzine, to organize a fan club . . . he later did all three. What impressed him was that it felt like home, here were people like him, and who liked what he liked. The writers encouraged him, welcoming him into discussions on diverse topics ranging from the dogma of the SCA to the place of sword & sorcery as a subset of high fantasy. Willie found it all marvelous. He had come to the convention to meet Philip K. Dick (who was ill, and did not attend the conference), and instead found a new family.

He provided the dynamics for a new burst of Texas fan activities when he moved to Austin and started ArmadilloCon. He took a single sentence from the World Science Fiction Convention constitution about the North American Science Fiction Convention (NASFiC), and used it to rally Texas fandom and put them on the national stage. Willie felt this was a way of repaying all those who had done so much for fandom. As Jack Chalker once remarked, "As fans, if you enjoyed a convention or a fanzine, spend some of your time and energy to send the elevator back down." I believe Willie has done an excellent job of sending the elevator back down to help out his fellow fans, and especially the new fan. While acknowledging the effort and hard work



that goes into many aspects of fandom, especially conventions, Willie has always emphasized that you should enjoy what you are doing and whom you are doing it with. Fandom, he notes, should be more fun than work.



On a side note, and without being too facetious, Willie is something of a renaissance man. As an example, there are not many fans who can claim they won a sports award. Playing softball in his sophomore year in college, he won a Texas State Golden Gloves award, for right fielders in the church league in El Paso. Contrast that with Willie examining semiotic framing with author Umberto Eco; Willie met Mr. Eco at an ABA conference, where they discussed the science fiction elements in Mr. Eco's novel *The Name of the Rose*. Not too shabby.

Willie Siros is one of the people I've met during my life that have had an impact on me. He has been quite influential in my life and in the lives of many others. I thank him for making my life more interesting than it would have been without him.. He has been my friend for 40 years, and I hope for 40 more. Willie is one of those people who set things in motion around them. While he is a first rate procrastinator, when he begins to move he is unstoppable. Willie reaches beyond himself and takes in any and all information his surroundings have to offer. His years in fandom have allowed him to chair conventions, effect higher education, and meet almost every science fiction writer of note over the past 50 years. But more importantly, Willie has the gift of bringing out the best in people and giving them direction for their creativity.

Like I said, he is a sun, not a satellite.

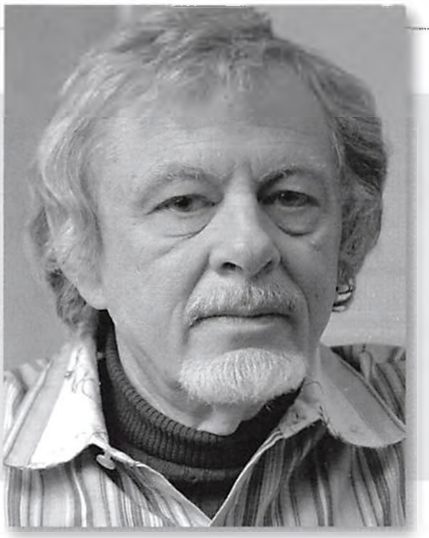


Preliminary sketch by Darrell K. Sweet

Norman Spinrad

An Experiment In Autobiography

by Norman Spinrad



Although it presents certain technical difficulties, maybe you shouldn't write an autobiography until you are dead. The story of a life, even if your own, published for the benefit of readers, becomes, well, a story. And true or not, a good story requires, if not necessarily a traditional beginning, middle and end, then at least certainly some sort of structure leading to a sense of satisfying resolution at the end of the reading experience. But since I'm 53 years old as I write this, not exactly on the brink of retirement, I can hardly be expected to bring this story to a successful thematic closure in any of the usual manners.

Norman Spinrad was born in New York City, on September 15, 1940, the son of Morris and Ray Spinrad. Except for a brief period in Kingston, New York, he spent his entire childhood and adolescence residing with his parents and his sister Helene in various locations in the Bronx, where he attended Public School 87, Junior High Schools 113 and 22, and the Bronx High School of Science. In 1957, he entered the College of the City of New York, from which he graduated in 1961 with a Bachelor of Science degree as a pre law major.

In his senior year at CCNY, he took two courses in short story writing and made his first submissions to magazines. Having secured entry to Fordham University law school, he spent the summer of 1961 traveling in Mexico with friends.

Upon returning to New York, he decided not to attend law school but pursue a writing career instead. He rented a cheap apartment in the East Village, secured part-time employment in a friend's leather shop, wrote a first novel which has never been published and about a dozen short stories, finally making his first sale to *Analog* in 1962.The story, *The Last Of The Romany,* was published in 1963.

He sold several more short stories during the next year or so, on the strength of which he secured a professional agent, the Scott Meredith Literary Agency.

SMLA made no sales for him during the next six months, and he was economically constrained to seek full-time employment. He answered an ad in the New York Times offering an entry-level position as an editor. When he took the test for the job at the employment agency, he realized that the prospective employer was his own literary agent, Scott Meredith. Armed with this knowledge, he did very well on the test and was offered the position by the employment agency.

While working in various capacities at SMLA from '64 to '66, he continued to write stories, some of which sold, and completed *The Solarians,* his first published novel, which appeared in 1966.

In 1966, he decided to move to San Francisco. He gave up his East Village apartment and his by-then part-time work at the Meredith Agency, bought a $300 Rambler, loaded his worldly goods in it, and set out for California.

On the way to San Francisco, he attended the Milford Science Fiction Writers' Conference in Milford, Pennsylvania, to which he had been invited by the organizer, Damon Knight.

He became fast friends with Harlan Ellison, who was at Milford, and was strongly attracted to Dona Sadock, who was there with Ellison, and with whom he was to live many years later.

Instead of driving directly to San Francisco after Milford, he passed through Los Angeles and looked up Ellison, who put him up at his house for a week or so, persuaded him to try Los Angeles instead, and found him an affordable studio apartment.

He stayed in Los Angeles for about six months, where he wrote, among other stories, the now-much-reprinted "Carcinoma Angels," the very first story

purchased for Harlan Ellison's landmark anthology *Dangerous Visions*. A previous attempt at a story for *Dangerous Visions* turned into an outline for the novel *The Men In The Jungle*. Doubleday gave him a contract and a modest advance, and he moved to San Francisco to write it.



Norman Spinrad with Harlan Ellison
Photo by Andrew I. Porter

In San Francisco, Spinrad lived on a street close by Buena Vista Park, bordering on the Haight-Ashbury neighborhood. There he wrote both *The Men In The Jungle* and *Agent Of Chaos* in the space of less than a year. As Spinrad put it, a certain deterioration in the cultural milieu in the Haight persuaded him to return to Los Angeles.

Spinrad first drove back to New York, where he secured a contract from Doubleday to write *Bug Jack Barron*, and then to Cleveland, where he attended his first science fiction convention. Upon returning to Los Angeles, Spinrad rented an apartment in Laurel Canyon, where, in 1967-68, he wrote *Bug Jack Barron*, as well as short stories, journalism, and two scripts for *Star Trek*, one of which was produced as "The Doomsday Machine."

However, Doubleday rejected the finished manuscript of *Bug Jack Barron*, and Spinrad spent the next year or so trying to sell it to major hardcover houses without success. During this period, he took the manuscript with him to Milford, where he met Michael Moorcock, British fiction writer, literary theoretician, and editor of the experimental magazine *New Worlds*.

Moorcock was very enthusiastic about *Bug Jack Barron*, and serialized it in New Worlds in six monthly installments. The magazine had a grant from the British Arts Council, and when the W. H. Smith bookstore chain refused to stock it because of their objections to *Bug Jack Barron*, the Arts Council successfully pressured them to rescind the ban. Questions were raised in Parliament, where Spinrad was called a "degenerate." Meanwhile, Spinrad was finally persuaded to sell the American book rights to *Bug Jack Barron* to Avon Books as a science fiction paperback original.

About this time, he met Terry Champagne, with whom he was to live for the next year or so. After he finished *The Children Of Hamelin* and persuaded Meredith to agent it, he and Terry moved to London in 1969. There Spinrad, in 1970-71, wrote *The Iron Dream*, his satire of science fiction, Nazism, and Adolf Hitler, which had emerged as a concept from a conversation in London with Moorcock; during this time his relationship with Terry ended. Meanwhile, he was also writing political journalism, film criticism, and the occasional book review for the *Los Angeles Free Press*, America's best-selling weekly underground newspaper.

The Children Of Hamelin still hadn't found a book publisher, and Brian Kirby, editor of *The Free Press*, began an unprecedented weekly serialization of the novel in the paper.

Totally broke, Spinrad flew to New York on a credit card to try to sell a science fiction novel proposal to George Ernsberger, who had bought *Bug Jack Barron* and *The Iron Dream* at Avon, and who was now editor in chief at Berkley Books, owned and run by the notorious Walter Minton. George told him that what he really wanted from him was a mainstream novel proposal, and offered him $10,000, far more than he'd ever gotten for a novel before.

In a week, Spinrad banged out an outline for *Passing Through The Flame*, a "Hollywood novel" that was also about drug smuggling, rock and roll, and the death of the counterculture. George bought it, and gave him the $10,000 contract that guaranteed hardcover publication. Spinrad went back to Los Angeles, wrote it, and it was accepted.

Between the time Spinrad finished the novel and publication, he finally hooked up with Dona Sadock on another trip to New York, and they flew back to Los Angeles together.

And then George Ernsberger called Spinrad in a bad state and told him that Minton had decreed that *Passing Through The Flame* would be published as a paperback original, contract or not. Spinrad contested the decision, and the book was published as a hardcover. Very badly.

Ernsberger was later fired by Minton, and when the paperback of *Passing Through The Flame* was published, the dedication to Ernsberger, which had appeared in the hardcover, was removed. During this period, MCA



Photo by Andrew I. Porter



Photo by Andrew I. Porter

bought Putnam, easing out Walter Minton, and Spinrad changed agents again and signed on with the Jane Rotrosen Agency.

In another attempt to secure major mainstream hardcover publication, Spinrad wrote *The Mind Game* without a contract. Though the completed book seemed on the verge of acceptance by major hardcover houses several times, something always seemed to happen between the editorial and legal end.

Jove published *The Iron Dream,* but before any of Spinrad's other books there could be published, corporate upheavals at Harcourt Brace Jovanovich intervened. The Jove science fiction program expired, and Jove itself was sold to Putnam-Berkley, under which corporate aegis it finally published *The Mind Game* in 1980.

Spinrad, meanwhile, had moved *A World Between* to Simon and Schuster/Pocketbooks, where David Hartwell had started a new line of books, Timescape. Hartwell published *A World Between* as a paperback original, but published Spinrad's next two novels, *Songs From The Stars* and *The Void Captain's Tale* in hardcover.

In 1976, soon after the writing of *A World Between,* Spinrad's relationship with Dona Sadock ended, though the two remained good friends. In 1980-1982, Spinrad was twice elected President of the Science Fiction Writers of America. During this period he also began a quarterly column of criticism for *Isaac Asimov's Science Fiction Magazine,* which, at this writing, still continues. In 1982, Universal Pictures, which had previously had *Bug Jack Barron* under option, bought the film rights for $75,000, with the film to be written by Harlan Ellison and directed by Costa-Gavras.

During this period, he began visiting France, the first time as Guest of Honor at the Metz Science Fiction Festival. On this trip, in Paris, he recorded two tracks on Richard Pinhas' album East-West as a cyborged vocalist.

After the hardcover publication of *The Void Captain's Tale* by Timescape in 1983, David Hartwell had made a deal for a new thematically-and stylistically related novel, *Child Of Fortune,* and Spinrad once more returned to Los Angeles to write it, renting yet another house in Laurel Canyon.

Before contracts for *Child Of Fortune* could be drawn up, the Timescape line was caught up in a power struggle between Richard Snyder, head of Simon & Schuster, and Ron Busch, head of the Pocket Books subsidiary. Snyder canceled the Timescape line and caused Busch to fire Hartwell, simultaneously making a deal with Scott Meredith for his literary agency to package a new line of science fiction for the company.

The Science Fiction Writers of America, under then-President Marta Randall, strenuously objected to this obvious conflict of interest. Randall had been Spinrad's Vice President and his choice to succeed him, a task she had accepted only on condition that Spinrad make himself available if called upon by her in an emergency. During the period when this crisis broke, Randall found herself teaching a writers' workshop on an isolated island with only a payphone as her contact to the outside world.

The winners, paradoxically enough, were SFWA and Dick Snyder. For the first time in American publishing history, a writers' organization used the public press to overturn a high-level corporate decision at a major publisher. On the other hand, while Snyder was unable to consummate his deal with Scott Meredith, he won the power struggle with Busch, eventually forcing him out of the company. Timescale, however, was still canceled, Hartwell was still fired, and Spinrad was understandably less than confident in his future at Simon and Schuster/Pocketbooks.



Photo by Andrew I. Porter

Spinrad moved *Child Of Fortune* to Bantam, who published it in 1985. In 1984-86, while writing *Little Heroes* under contract to Bantam, Spinrad taught the novel at the Clarion West Science Fiction Writer's Workshop in Seattle, where, in 1985, he met Nancy Lee Wood (who writes under the name N. Lee Wood) and was there as a student. In 1986, she moved into his house in Laurel Canyon.

In 1987, Spinrad and Wood traveled together to Europe for the first time, to England, and then to Paris. The conjunction of their mutual love for the city, and the political changes occurring in Europe, caused Spinrad to conceive *Russian Spring* in New York on the way back to Los Angeles, and secure a contract to write it from Bantam.

Norman Spinrad *(Continued)*

In the summer of 1988, Spinrad and Wood moved to Paris, and soon thereafter Spinrad was elected President of World SF at a meeting in Budapest, an international organization to which Wood was later elected General Secretary. Shortly thereafter, Spinrad began writing *Russian Spring*, and after finishing the first draft, he and Wood traveled to Moscow in the winter of 1989 as guests of the Soviet Writer's Union to do further research for the book. However, it was not finally finished until about three months before the August 1991 coup attempt, and was published in the United States a month later.

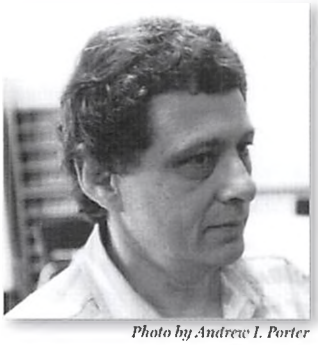


Photo by Andrew I. Porter

Spinrad and Wood decided not to return to the United States as residents, though they returned for visits, and were married on one of them in Florida in 1990. *Pictures At 11*, while set in Los Angeles, was written in Paris, and completed in the middle of 1993 under contract to Bantam. By the time *Russian Spring* had been published in the United States, Spinrad had signed a two-book contract with its American publisher, Bantam Books.

Spinrad's contract called for *Pictures At 11* to be published as a hardcover, but Lou Aronica, who had formed the Bantam Spectra line, wanted to publish it as a major trade paperback, and verbally guaranteed a much large printing and a major marketing effort. So Spinrad agreed. U.S. publishing rhythms being slow, he had already written *He Walked Among Us* by the time Bantam published *Pictures At 11*, and Bantam had already accepted it for publication.



Photo by Andrew I. Porter

He Walked Among Us bounced from publisher to publisher, exhausting the list of possible major houses; even the science fiction editors turned it down, and Spinrad's marriage to Nancy Lee Wood devolved into a separation that left him in Paris and her in England.

Spinrad's friend, sound designer Richard Shorr, had worked with French producer-director Jacques Dorfmann on a previous film, and now Dorfmann wanted to make a film about Vercingetorix, the Gallic hero who had opposed Julius Caesar's conquest of Gaul, and he was looking for a screenwriter. Shorr and Dorfmann called Spinrad to ask his advice.

Spinrad's friend, Rospo Pallenberg, whose feature credits included *The Emerald Forest,* had written the screenplay for *Excalibur.* This led Spinrad to recommend him for *Vercingetorix,* or *Druids,* as the film was to be titled outside of France, and he put together the deal between Rospo and Dorfmann. Perhaps as a thank you, Spinrad was hired to do a backup treatment.

While Pallenberg was writing three drafts of his script, Dorfmann was putting together his project. He had the financing, he had a shoot date, he had an internationally recognizable name in Gerard Depardieu to play Vercingetorix's father, and Gerard's son, Guillaime, a bankable name in France, to play the lead. But what he didn't have was a script that satisfied him.

Jacques called Spinrad in a tizzy to ask him to please, rewrite Rospo's script to his order. The catch was that while Rospo had had many months to bomb, the shooting date was fixed, and Spinrad had only five weeks to fix it. He finished his rewrite of the screenplay on time, but Guillaime Depardieu broke his leg in a motorcycle accident, and the shooting date for *Druids* was postponed.

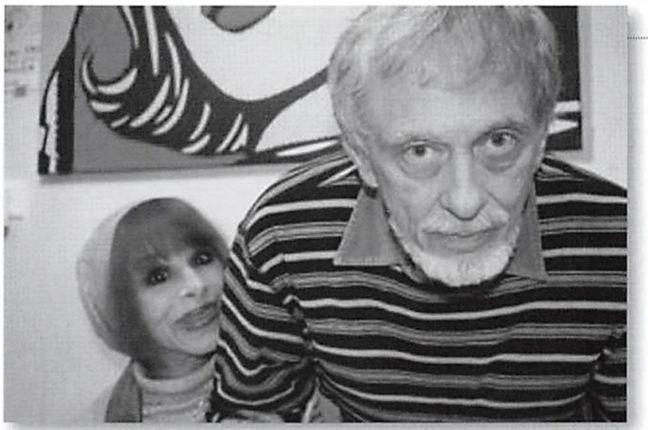
Spinrad decided that he had to get back to writing novels. A newspaper article about the effects of greenhouse warming spreading worldwide disaster was the genesis of *Greenhouse Summer.* He decided that he had to write it and see it published.

Tor Books published *Greenhouse Summer* in the expected unexceptional manner. *Vercingetorix* opened in France to terrible reviews that hardly mentioned Spinrad, flopped at the box office, and went straight to DVD as *Druids* in the United States.

Spinrad returned to Paris to write the first draft of *The Druid King,* a novel based on the screenplay for the movie, and Time Warner UK made a major deal to publish the unwritten novel in Britain on the basis of the screenplay and some conversations with the editor, Tim Holman.

Spinrad finished the second draft of *The Druid King,* sending it to Edward Kastenmeier two months before a planned trip to New York in connection with the World Science Fiction Convention being held in Philadelphia on Labor Day weekend, 2001.

Spinrad arrived in New York a week before the convention, staying with Dona Sadock in her apartment on 9th Street in Manhattan. They went to Worldcon together, then returned to New York,



Norman Spinrad with Dona Sadock

where Spinrad made an appointment to go over the rewritten manuscript with Kastenmeier on September 12, 2001. He then flew to Florida to see his mother, returning to Dona Sadock's apartment late at night on September 10, 2001.

Spinrad awoke about 9:30 a.m. on September 11th, and looked out the window of Dona's apartment on the corner of 9th Street and Sixth Avenue. From that angle the Twin Towers would not have been visible, but what was visible was a crowd on Sixth Avenue looking south. Dona said they shot movies there all the time. He called his agent but was told by the receptionist that he wouldn't be coming into work that day because of what had happened.

And she told him.

And he dashed down in the street, into the buzzing, milling crowd, looked south, and saw—nothing.

The familiar giant monoliths simply were not there. There was an immense roiling, rising cloud of dense black smoke where they had been. And from those few miles away, he could smell it, that, and the pheromonal odor of the shock and anger of the dazed onlookers.

Life went on, if not exactly normally. Time Warner had already published *The Druid King* in Britain, and bought the treatment for *Mexica*, and Spinrad was well into writing the novel.

When the finished first draft of *Mexica* was submitted to Knopf, they had two months to exercise their option. The option period expired without a word, but Spinrad and his agent decided not to press them, since by then *The Druid King* was going to be published in a month or two.

In October, months after the option period on *Mexica* had expired, Spinrad's agent pressed Knopf for a decision and was told "we are not prepared to make an offer at this time." There was no formal rejection, nor was the manuscript returned.

The end of the line for me as a novelist?

Or not. I have been here before. And Mexica *is shortly to be published in a serious manner in Britain. And, when I arrived in New York to confront the terminal phase of the Knopf mess, I had just received a Lifetime Achievement award at a major literary event in Nantes from the hands of the mayor. So let's just call it the end of this chapter of my autobiography. Rather than leave it and myself with an unresolved cliff-hanger, I'll expiate the necessary egotism of this experiment in autobiography by closing it with a summary version of a little story written not by me, but by Ray Bradbury.*

The United States has been nuked and gringo tourists are pouring north past a roadside gas station as two Mexican attendants watch in bemusement. When one stops to gas up, one of the Mexicans asks the American tourist what's happened.

"Haven't you heard?" says the American. "It's the end of the world!" And dashes frantically back up the road.

One Mexicans look at the other and shrugs. "What do they mean by the world?"

EDITOR'S NOTE: The original manuscript submitted for this autobiography was divided into three dovetailing divisions. In Norman Spinrad's words, they were as follows.

"Continuity" is, as Sergeant Friday would have it, "just the facts, Ma'am," written in third person as if "Norman Spinrad" were someone other than the author thereof.

"Flashbacks" are little novelistic bits and pieces designed to illumine some of the events of "Continuity" with some more intimate visions of what the character in question was thinking and feeling at the time.

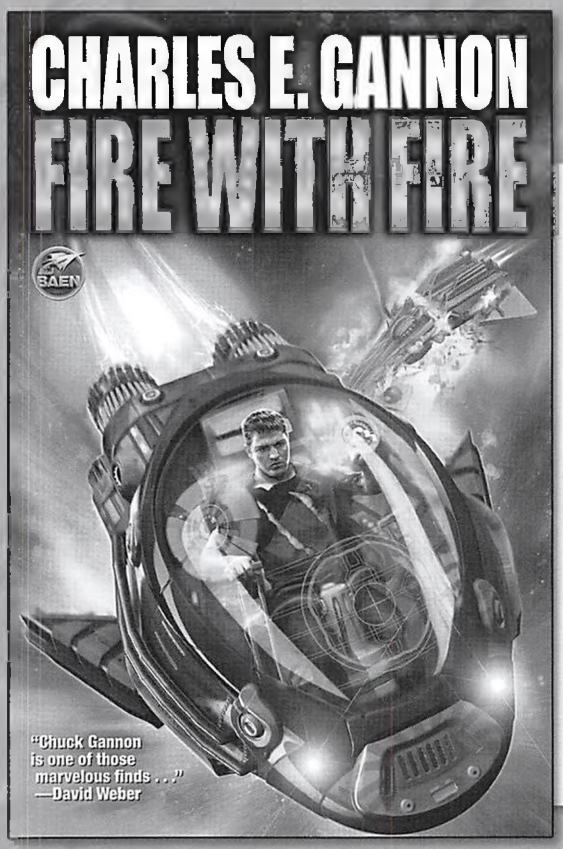
"Frame" is what you are reading now—the author and the subject, the novelist and the literary critic, speaking to you, and maybe myself, as directly as I can manage under the circumstances, and trying to extract some overall meaning from it all."

The bulk of what I have included is the "Continuity" stream, with snippets of the "Frame" at the beginning and the end, and elements of "Flashback" incorporated where necessary to smooth out "Continuity."

—Diana Thayer, Editor

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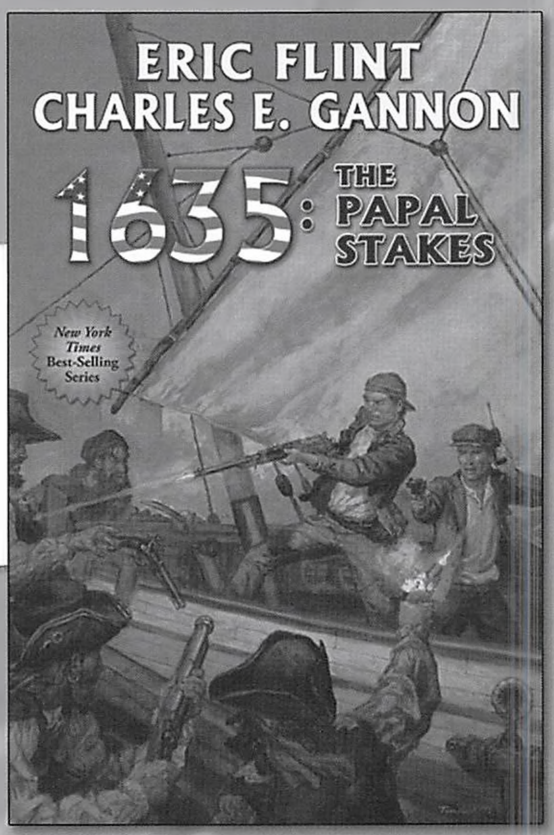
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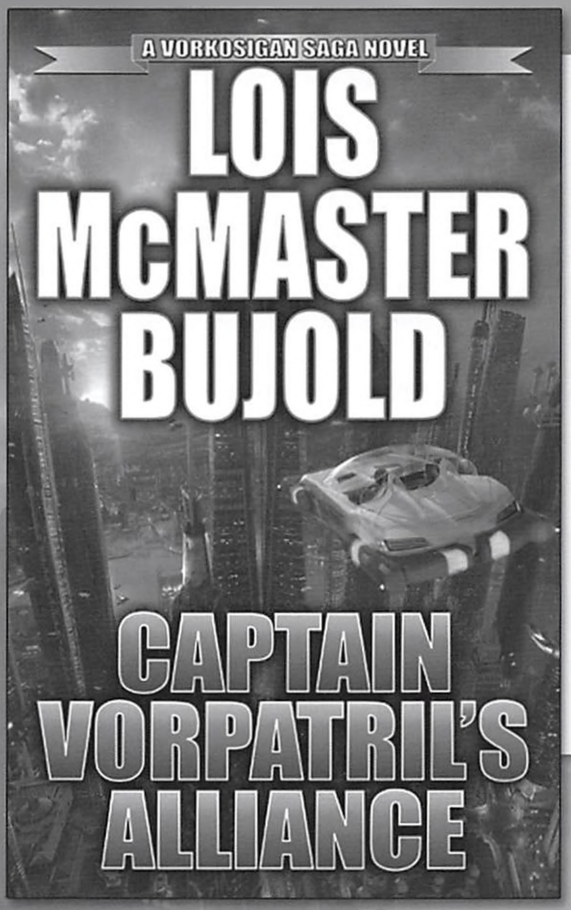
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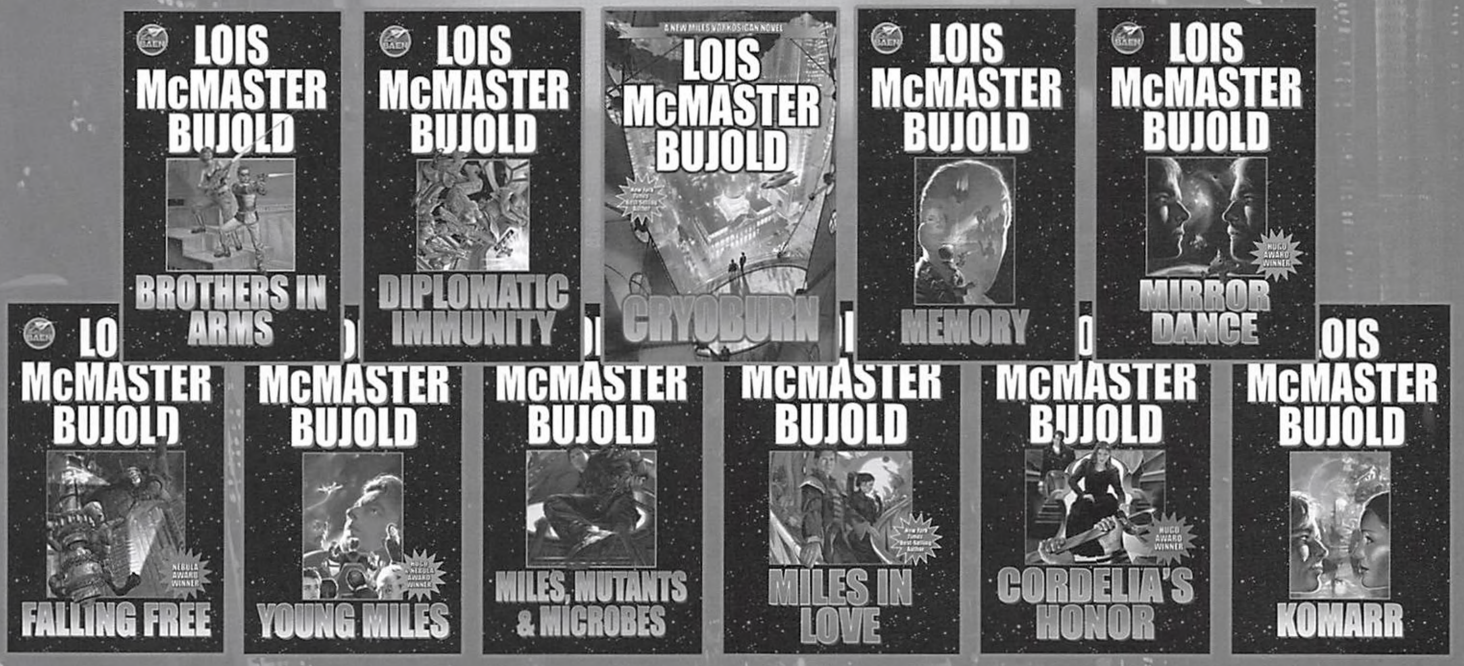
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OTHER TITLES IN THE VORKOSIGAN SAGA



Darrell K. Sweet

The Dragon Man

by David Lee Anderson

Although many people may not have known his name, the artwork of Darrell K. Sweet's is ubiquitous to science fiction and fantasy fans. They also may not know anything about the artist of hundreds of covers on the books they love. Sweet was an "old school" painter, one who created his art on a board or canvas, with brushes and oils, and shipped them to the publisher to be shot by the camera department. He didn't fool with a computer, he said, because he was too busy painting almost every waking hour. From 1975, when he started doing fantasy illustrations for Del Rey Books, up until his untimely death in 2010, he had created several thousand images. Many of those were covers for paperback book, although he also did calendar art, interiors, trading cards and many landscape and western fine art works.

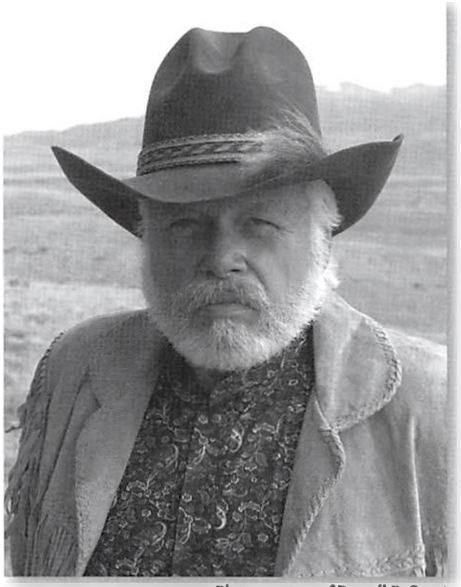


Photo courtesy of Darrell R. Sweet

Sweet's work was inspirational to many of the younger generation of illustrators who started in the 1980s and 1990s. His first professional illustrations were for houses like Grosset & Dunlap, and series such as the How & Why Wonder Books. He worked on many of their historical titles, doing pictures of Egyptians building pyramids and medieval knights in castles, fighting off attacking armies. This work honed his skills for the later fantasy art he would do for book covers.

His first science fiction assignment was a cover for *Gather Darkness*, by Fritz Leiber, published by Ballantine Books in May, 1975. He recalled that Judy-Lynn Del Rey stopped him in the hallway at the publisher as he was looking for commissions, and asked to see his portfolio. She gave him the assignment before he left, and told him "for every cover you turn in, you get two more to take home." As any freelance artist can tell you, those were golden words. He continued to work for Ballantine, and their new imprint, Del Rey Books, established in 1977. Darrell said he couldn't believe his luck, getting in on the ground floor with an editor who was loyal to her word, and kept him in work that never seemed to dry up. He was over forty years old at the time, and it began his career in science fiction and fantasy illustration, a career that continued until his last painting.

He worked for almost every SFF publisher in the business over the decades, including Ballantine, Del Rey, Tor, and Baen. He was particularly prolific with artwork for series by several authors. He was the original cover artist for the Del Rey paperbacks of Stephen R. Donaldson's The Chronicles of Thomas Covenant, many of Alan Dean Foster's Pip and Flinx books in the mid-70s, and a many of the Piers Anthony Xanth titles, spanning over two decades. Sweet may, however, be best-known for his work on Robert Jordan's Wheel of Time series, creating fifteen covers from 1990 to 2011. He was working on the color sketch for the final book in the series, *A Memory of Light*, at the time of his death in December, 2011.

Sweet's working habits kept him busy at all times; his energy never seemed to flag, and, as more work came in, he operated like an art factory. He preferred reading the whole manuscript for a novel, then he'd make notes, do research, sketches, and then run through various ideas and compositions. He always had several paintings going at once, in various stages of development. Stating that he would do several color sketches for a publisher, used by the art director to decide on a cover, Darrell would then make them as finished as possible, so that the editor would have no problem imagining the finished piece. He could do color sketches for one assignment in the morning, work on an almost finished painting in the afternoon, and then pack up another one to ship to the publisher that same evening.

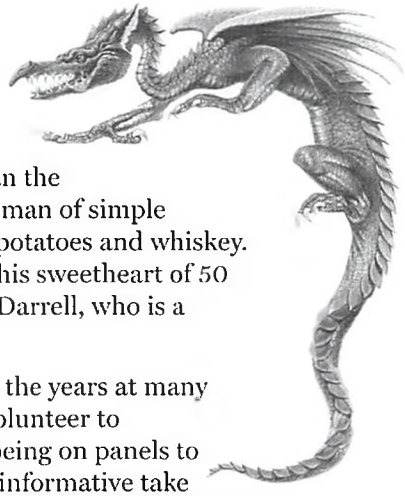
Darrell relished the research, whether it was looking up details for a horse's gear, or the appropriate armor, costumes and weaponry for the subjects he painted.

He always sought appropriate references for tack and wagons, architecture and landscapes. Darrell knew a great deal about a lot of subjects, but he would look to the manuscript for elements to make it real. He was a realist painter at heart, although most of the things he painted were from his imagination. He felt he had to make them real to the book buyer, who would spend maybe ten seconds looking at his image and thus be compelled to pick up the book to look more closely. They would read the blurb on the back; they would open the cover to read the inside blurb; they would then flip to the first page. He knew he had them at that point.

Darrell's paintings were detailed, but composed to draw you into his little world, color contrasting with bold lighting, but not too garish to be off-putting. He had golden themes, with cool backgrounds, and warm schemes with natural tones. He was able to blend bright colors with pastel grounds, to capture a depth and resonance of dimension. He rarely used photographic references for models; he painted figures from his imagination for so many years that he needed little help in obtaining convincing anatomy. (The only problem with this approach was that, now and then, his imaginary characters sometimes resembled each other from different books!) But his dragons and creatures were exotic and frightening, and he did trolls, dwarves and warriors with an easy, professional facility. Most impressive was his architecture, design and settings, convincingly lit in firelight, moonlight and daylight no matter which world he was depicting.

Landscape and western painting was also a great love of Darrell's. Being from New Jersey, he had little experience with the West in his early career, but it became a driving force in his life, eventually transplanting him to Cody, Wyoming late in life. He loved the vast sky, the mountains, and the desert. Many of his later works were set in the Western genre,. He was a stout man, tough and grizzled-looking, with a white beard, wild hair and a glint in his eye that told you he was a little impish. He wore a large cowboy hat, sweat-stained and worn, Wrangler jeans and real cowboy boots, not those New York dude-wearin' kind. He belonged in the West. A hobby was firing black powder rifles, and creating his own parts for them. He painted cowboys, horses and landscapes as well as any other western artist, but he occasionally lamented that other artists called him "The Dragon Man."

I had the pleasure of meeting Darrell in 1990, when he was the Artist Guest of Honor for ConQuesT in Kansas City. He was funny, charming and down-to-earth. His originals were mind-boggling, but he was a working man, just doing a job, that "was the most fun you could have while being creative." He never lost that eastern accent, although he hailed more from rural New Jersey than the big city. He was a country man of simple interests – he liked meat, potatoes and whiskey. He was married to Janet, his sweetheart of 50 years, and they had a son Darrell, who is a Western art sculptor.



I got to know Darrell over the years at many conventions, and would volunteer to interview him. I enjoyed being on panels to hear his entertaining and informative take on the business of publishing, art and working for a living. But the most fun I had with Darrell was taking him to museums and looking at art with him. He was always amazed and awestruck by the art in Oklahoma. The Cowboy Hall of Fame and Heritage Museum is in Oklahoma City, my hometown, and the Gilcrease Museum in Tulsa, which has an equally impressive collection of art and Native American costumes and artifacts, were both great places to visit with him.

He would marvel at the Thomas Moran landscapes, the Albert Bierstadt epic mountain scenes, the Frederic Remington paintings and sculptures, and the Charles Russell riders. He would often say "What a stunt! How do you think he did that?," and would then proceed to speculate about their technique. He got a little too close to the paintings sometimes, and had several guards warn him to keep his distance! His concentration and analyses were more informative to me than many lecturers or any tour guide. At the Gilcrease, they were closing, and he wandered into the gift shop. He wanted to buy a $150 Thomas Moran book, but didn't want the display copy, so he talked the clerk into checking their stock for pristine copy. Half an hour after closing, they had sold $200 worth of art books to the two of us, but were probably happy to see us leave!

Darrell and Janet Sweet were a great pair. She tolerated his energy and workaholic nature and took care of him over the decades, and he loved her and kept her entertained. She supported his career as a creative man who painted dragons for a living. For my part, I'm proud to have known Darrell K. Sweet, the "Dragon Man."

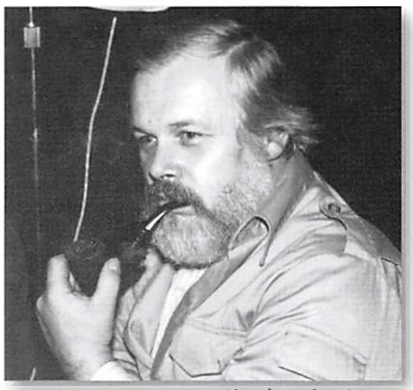
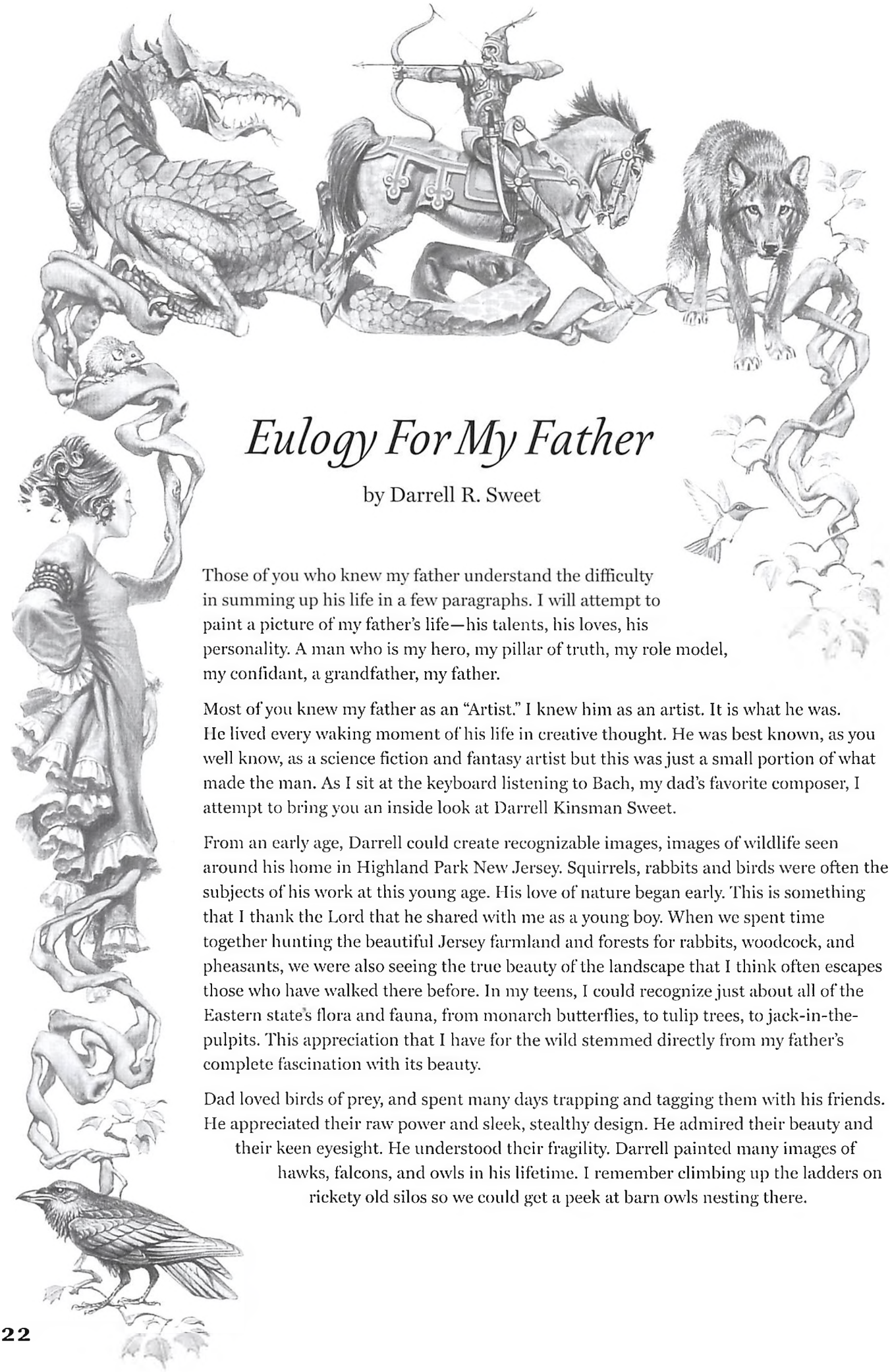


Photo by Andrew I. Porter



Eulogy For My Father

by Darrell R. Sweet

Those of you who knew my father understand the difficulty in summing up his life in a few paragraphs. I will attempt to paint a picture of my father's life—his talents, his loves, his personality. A man who is my hero, my pillar of truth, my role model, my confidant, a grandfather, my father.

Most of you knew my father as an "Artist." I knew him as an artist. It is what he was. He lived every waking moment of his life in creative thought. He was best known, as you well know, as a science fiction and fantasy artist but this was just a small portion of what made the man. As I sit at the keyboard listening to Bach, my dad's favorite composer, I attempt to bring you an inside look at Darrell Kinsman Sweet.

From an early age, Darrell could create recognizable images, images of wildlife seen around his home in Highland Park New Jersey. Squirrels, rabbits and birds were often the subjects of his work at this young age. His love of nature began early. This is something that I thank the Lord that he shared with me as a young boy. When we spent time together hunting the beautiful Jersey farmland and forests for rabbits, woodcock, and pheasants, we were also seeing the true beauty of the landscape that I think often escapes those who have walked there before. In my teens, I could recognize just about all of the Eastern state's flora and fauna, from monarch butterflies, to tulip trees, to jack-in-the-pulpits. This appreciation that I have for the wild stemmed directly from my father's complete fascination with its beauty.

Dad loved birds of prey, and spent many days trapping and tagging them with his friends. He appreciated their raw power and sleek, stealthy design. He admired their beauty and their keen eyesight. He understood their fragility. Darrell painted many images of hawks, falcons, and owls in his lifetime. I remember climbing up the ladders on rickety old silos so we could get a peek at barn owls nesting there.

Firearms were one of my dad's passions. I have some wooden guns that my dad carved from scraps of lumber from his early childhood. When he was a boy of perhaps 10 or 12, he carved a single-action revolver from bits of wood. He rubbed graphite into the frame and stained the grips brown. The cylinder actually moved inside the frame and the hammer and trigger functioned, and still do to this day. Firearms were a key component of what my father thought made this country great. Darrell built historic reproductions of muzzle-loading rifles and participated in rendezvous and shoots. The aesthetic qualities of these firearms kept his interest until the day that he died. I believe he felt these firearms were functional pieces of American artistry from a time that will never again be repeated.

The West always lured my father, baited him, and attracted him with its rugged beauty, its independent spirit and promises of freedom. There are more than a few drawings and paintings of Indians and cowboys that my dad completed as a youth, fueled by the old-time radio programs of long ago. The spirit of the West is something that never left my dad. It was important to him.

My father, due to his profession, was able to be at home throughout my childhood. I had the privilege that not many other children get—that of having both of their parents at home. My dad was well known and liked by the neighborhood kids. He was the cool dad who did art for a living. The kids would come by the house with their artwork for my dad to critique. My dad always had time for people who wanted help. He never turned anyone away. Besides critiquing the neighborhood children's artwork, he was known for playing a mean game of "Horse" on the basketball court, and harassing the lifeguards at the local swimming pool by doing cannonballs off the diving board, leaving the lifeguards soaking wet. He was also a well loved Little League baseball coach, and a track and field coach. I still get notes of thanks from kids, now grown adults who are grateful that my father gave them a shot when nobody else would. If you were willing to learn, my father would teach you. He gave the children a sense of self worth, especially those who were cast aside by the trendiness of high school. Letting children know that someone, as my dad would say, "gives a damn" about them, and letting children know that they are important is one of the best things you can do for a teen.

Dad loved his wife, my mother, Janet Sweet, dearly. She stuck by him for her entire lifetime. When she passed, there was a void that couldn't be filled. They were together as one. My aunts have told me stories of how my parents helped them in their lives and helped make them who they are today. My mom and dad would take them to New York and off-Broadway shows, send them to dance class, and buy their books and uniforms for school. They were very forthcoming with their caring. It was a wonderful life to have them as parents. I miss them greatly.

I haven't even began to mention the furniture that he built, the Japanese gardens that influenced his landscaping around his homes, nor his love for toy trains, his Italian sports car of which he was so proud, his De Tomaso Pantera, Indian beadwork, or American illustrators. There's not enough time to talk of his love for world history, European arms and armor, nor of his love of books, old Western movies, or his harpsichord, which he loved to tinker with.

In his studio back in New Jersey he had a picture of rugged Wyoming mountains that he tore from a magazine which he hung on his filing cabinet upon which he penned in bold black marker, "Where I want to be." Well, Dad, you made it. I love you.

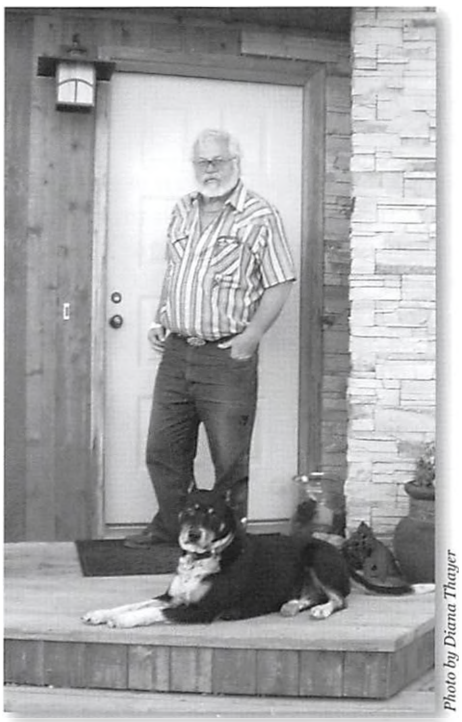


Photo by Diana Thayer

Paul Cornell

Toastmaster

by Graham Sleight



Photo by Caroline Symcox

I can't remember when I first met Paul Cornell, but I do remember what he said to me. It might have been at a BSFA pub event where I was interviewing him; it might have been at an Eastercon; it might have been at some *Doctor Who* event. What he said was, "You're Graham, aren't you? What can I get you to drink?" Which might not seem significant, except that it embodies a lot about Paul: his default state is generosity and friendliness. His default assumption seems to be that if he's kind to people, they'll repay the compliment.

You might, of course, know him from the work he's done for *Doctor Who* – as a writer of the New Adventures, or as someone who's brought emotional force and complexity to the new series. You might know him from his increasing profile in the world of comics like Demon Knights, Saucer Country, Captain Britain, and Wolverine. You might know him from novels like *London Falling* or *British Summertime.* Or you might have heard him as one of the unfailingly enthusiastic (and now Hugo-winning) *SF Squeecast* collective.

Paul comes from fandom, of course – specifically, *Doctor Who* fandom. I've heard him speak disparagingly of his work on *Licence Denied,* an anthology of fan writing by others from Who zines. It seems to me, though, one of the most Paul-ish books he's done: full of unselfconscious enthusiasm for its subject, revelling in the joyous playfulness of the best kind of fandom. Although he's very very far from being just a Who writer these days, he remains a (considered, thoughtful) enthusiast.

To speak in the first person again, I vividly remember a dinner with Paul and half a dozen other friends on the last night of the Chester Eastercon in 2007. Paul confessed that he'd given up reading Thomas Pynchon's *Gravity's Rainbow* – several times, I think – because of the sequence a few pages in where the giant cocaine-fuelled adenoid gland threatens to take over London. He felt this was in some way implausible; and from there escalated a series of fantasias about adenoid glands – sentient, cocaine-

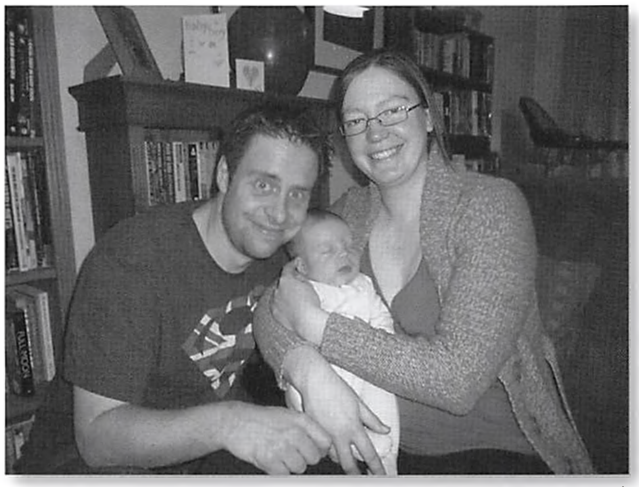


Photo by Simon Kavanagh

fuelled, and otherwise – about which I can remember nothing except that I've never laughed so hard in my life. I somehow doubt that he will talk about adenoid glands, but I'm sure he'll do a wonderful job hosting the Hugos. So look after Paul while he's in Texas. And maybe offer to buy him a drink.



Kathleen Jennings

Joe R. Lansdale

Special Guest

by Scott A. Cupp



Photo by Laura Donnell

Joe R. Lansdale is, quite simply, The Man. He's won so many awards that he had to build a wing onto his house to hold them.

I have known Joe for nearly thirty-five years. I met him at a science-fiction convention, an AggieCon, to be exact. Back then he was quite simply The Young Punk Who Was Trying to Get Published. Yes, it may surprise some of you younger fans to learn that there was a time when the world wasn't quite ready for stories like "My Dead Dog Bobby" or "Mister Weed-Eater." You may not believe that it took seven years for *The Nightrunners* to find a publisher. But it's all true.

Sure those stories are considered classics now, but do you know why? Never mind. That's a rhetorical question. I'm going to tell you why. They're considered classics because Joe had the courage and the integrity and the belief in his talent not to give up on them. He ignored the advice of well-meaning friends (who shall remain nameless) who told him to go into sales or plastics or at least try to write something that wouldn't scare editors so much that they hid under their desks until somebody came in and made the bad man's story go away.

And here's another thing. While he was waiting for the world to catch up with him, Joe kept right on writing. He wrote in a lot of genres: SF, western, crime, and horror. Of course he also kept writing those stories that nobody quite knew what to do with, too, the ones that I can only call "Lansdales." I mean, who else would write about Elvis Presley being in a nursing home with a growth on his pecker, fighting an ancient Egyptian mummy with the help of a black man who insists that he's really John F. Kennedy? Nobody, that's who. *The Texas Almanac* once called Joe "the young buck of horror" (you could look it up), but he's a lot more than that. Nobody can pin him down or put a label on him.

The good news is that sometimes artistry wins in the end. Publishers started to catch on. Joe's stories got picked up by bigger and better paying markets. People started talking about them, and about his novels, and eventually he became a superstar. Well, in Italy, anyway. When he goes there, he's treated like a cross between Elvis Presley (without the growth) and Ernest Hemingway. The U. S. hasn't quite caught on yet, but it's going to happen. Trust me.

But wait. There's more. Somehow while he was writing great stories and novels during the day, Joe managed to continue his life-long work in the martial arts during the evenings. He's the only writer I know who's a member of two different martial arts halls of fame. (I once introduced him as a marital artist, but that's another story. You'd have to ask his wife, Karen, if it's the truth.) He even invented his own style of martial arts, and taught it for years in his own school. Not to mention that he's Writer-in-Residence at Stephen F. Austin University. And the world's greatest dad (ask Keith and Kasey). Can a guy from East Texas be a Renaissance man? Joe comes pretty darn close.

Sometimes I think he's cloned himself. Every time I hear from him, he tells me about the books he's working on, the movie deals he has cooking, the movies he hopes to direct himself, the TV series that might work out. How could one man do all that? I need a nap after talking to him. If his energy could be converted to electricity, it could power a small city. Or maybe a large one.

There's a lot more to Joe Lansdale than I've said here. I've barely scratched the surface. Take some time to get to know him, through his stories, through his novels, or in person. You'll be glad you did.



Joe Lansdale – The "S" is Silent

by Neal Barrett, Jr. (The "N" is loud)

I am pleased to have the chance to write a few words about Joe R. Lansdale. I expect I have read nearly everything he's written since he picked up that purple crayon and learned not to stay in the lines.

Besides getting through a couple of billion peerless lines of fiction, I have had the great good fortune to be the author's friend for some thirty-odd years. And, as Joe will tell you, some of them have been odder than you can imagine.

I could write some real fun stuff about Joe. I can write fun stuff good. But I'd rather hit on some of the heavy stuff too. It would be real kind to say a writer's work reflects the kind of person he is inside. That is pure crap and you know it. Some real saints and some fools have set words to paper over the years, and even sold those words, too. That isn't Joe. He's not a saint or the other guy either, but I know him. I know that what the characters in his story say is what Joe thinks, that what he writes is what comes out of his heart, out of his very soul. If you think that's laying it on pretty thick, go ahead and think so. A lot of other people feel the way I do, too. And now, folks all across the world have come to see that Joe's work is as sweet as ice cream on a bright Sunday morning, and cold as the grave on a gloomy Thursday afternoon. People from Dry Creek, Missouri or Milan have come to share the wonder that emerges from the mind of this strange and wondrous writer. And how very, very lucky that this is so.

So why is the S silent in Lan(s)dale? Ask him. And while you're at it, ask him about the mystic powers of Thai food. Sit and listen. You'll learn some if you do.



Leslie Fish

Special Guest

by Mary Creasey of Random Factors



Photo by Oleg Volk

I've known Leslie Fish for a fair few years now, but before I ever heard a single song of hers I knew of her from the *Star Trek* fanzines. She has been everywhere in filk and fandom. In filk she's done just about everything since she started doing tunes for Kipling lyrics in the 1960s, and original *Star Trek* songs in the late 1970s. Original songs? There's hundreds, many of them staples of the filk repertoire ("Hope Eyrie," "Banned From Argo," "Witnesses' Waltz," etc., etc.). Collaborations? There's many dozens more – besides many deliberate collaborations ("An Asteroid Named 'Rest Stop'" with Julia Ecklar, to name one), she may have the most tunes out there filked by other people (including yours truly!). (And no, contrary to legend, they are NOT all in A minor!)

Albums? Sixteen, last I counted (many, alas, out of print), two with collaborators and the rest solo or with her Dehorn Crew band. This doesn't include dozens of appearances on albums from every major filk label (and some not-so-major). Songbooks? One solo, and appearances in many more, including both *Westerfilks* and a fair number of *Xenofilkias*). Pegasus Awards (the filk community's version of a Hugo or Nebula)? Ten of those, three shared with Mercedes Lackey, and seven solo, plus over 20 nominations both solo and shared. Kazoo Awards (ConChord awards for overlooked filk categories)? Quite a few there, too. Filk Hall of Fame? Made that in the first year (1995). Filk GoH/Music GoH for filk and other cons? That too, and Toastmistress for the Ohio Valley Filk Fest in 1996. Documentaries? She appears as a performer and interviewee in the video documentaries about fandom *Finding the Future* and *Trekkies 2*.

Les didn't spring up overnight, as she spent quite a few years honing her musical craft. Les sang from the time she could talk; her mother, who had been a professional singer and was a school music teacher, tried to train her for opera, but it didn't take – just trained Leslie's natural dramatic contralto to stretch well into the soprano range. She picked up a guitar as a teenager and joined the Folk Revival and the Civil Rights, labor (IWW) and anti-Vietnam War movements as a performer and songwriter (and, among many other things, she had a stint as an editor for *The Industrial Worker*, the IWW house newspaper). Her two biggest musical inspirations at that time were Huddie "Lead Belly" Ledbetter and Woody Guthrie. Along the way she bought her legendary 12-string hybrid guitar, "Monster."

In fandom, she was first noticed in the late 1970s as a writer of *Star Trek* songs, and did two albums with her IWW union band, the Dehorn Crew; the second, *Solar Sailors*, produced the most notorious *Star Trek* song ever, "Banned From Argo." She doesn't limit her topics to *Star Trek*, though. Leslie has written about everything: novels, other TV shows, movies, gaming, anarchist, libertarian and labor politics, fandom, Pagan subjects (she's also a long-time Pagan Bard; see her current album *Avalon Is Risen*), 2nd Amendment rights (see her album *Lock & Load*), space, future society, myths and legends of all sorts, and cats. She's even written a computer song or two, although she freely admits to being ". . . a pedestrian on the Internet footpath . . . ."

Filk isn't her only fannish interest, as she also likes gaming and some costuming, and has been a member of Arizona's Society for Creative Anachronism (see her and Joe Bethancourt's album, *Serious Steel*, for songs about that).

She's also a writer of prose, having gotten her start in *Star Trek* fanzines (as an author and an illustrator,

where she was one of the first three writers of Kirk/Spock slash fan fiction), and went from there, with three pro books and a fair number of pro short stories in various books and magazines to her current credit. One collection, in fact, was based on a song of hers: "Carmen Miranda's Ghost Is Haunting Space Station Two." Her *Mad Max* fan novel *Outlander* is the novel that C. J. Cherryh called at the time ". . . the best novel by an unpublished author . . ." that she'd read, which led to her writing for Cherryh's Merovingen Nights series, and later participation in Cherryh's Sword Of Knowledge shared-world trilogy. Her *Star Trek* fan novel, *The Weight,* is one of the masterpieces of fan writing of the era, and was reviewed at length in *Textual Poachers,* Henry Jenkins' rather thorough 1992 book on fan culture in general, and fanzines and filk in specific. One fan novel that remains published is her classic novel based on her song "Banned From Argo". . . it's a hoot!

Despite her position as one of the biggest-name Big Name Fans in filk, she's actually quite happy to do open filksings (although smokers' filkrooms are few and far between now). Contrary to her rather lurid past legend, she won't skewer anyone for honest questions: her weapons of choice are wits and words. She is patient with newcomers, and willingly shows guitar techniques or song chords to about anyone who asks. Her guitar technique is almost unreal (12-string finger style), and her vocal talents include a three-octave range and power enough to rattle windows. She also has a wealth of stories on song writing, fandom and politics, making her one of the best raconteuses I know.

Leslie is married to fellow fan Robert "Rasty Bob" Ralston; they just moved to Buckeye, Arizona with some of the descendants of Leslie's long-term cat breeding program (breeding from a basic Siamese/Oriental Shorthair stock for intelligence, disease-resistance, and good looks, then adding in a polydactyl to give them thumbs!). (And yes, she does give away kittens now and then.)

Want to know more? Run a Google search on her name and see how many hits you get – starting with her Wikipedia page. Once you make sure you have the right Leslie Fish, you'll have reading material for days – you're in for a lot of fun!



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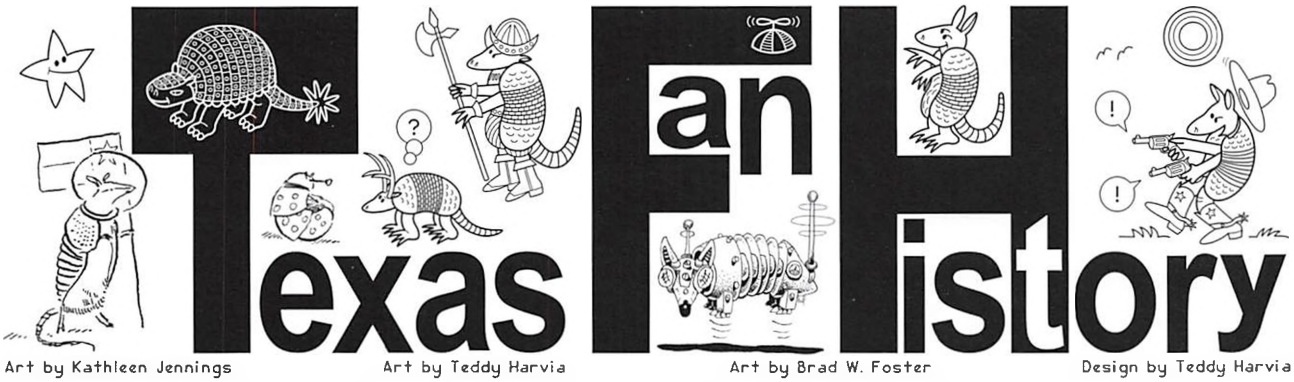
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by Robert Taylor & Willie Siros

There is, perhaps, a connection to be made between the growth of Texas fandom and the post-war boom of the American suburbs. While not the subject of this article, as this is a fond look back at Texas fandom and conventions, the SF-suburbs link might be worthy of a scholarly paper one day, since it is entirely feasible that there is a correlation between SF fannish growth and suburban growth.

This is mentioned because most of the Texas fans in the 1970's and 1980's all seemed to be from the suburbs. It's a big state, with big cities. But it seemed as if no one was from Dallas; instead, they came from Garland, or Arlington, or Plano. No one lived in Houston, , but made their home in Pasadena, or Richmond, or Sugarland. The situation was similar for Austin and San Antonio.

Like their fellow fans of 40 years past, they were hoping to meet and socialize with other fans. Perhaps it was indeed the suburbs that produced the necessary "fan density" that allowed clubs to form, and from them, conventions. It is a bit curious that Texas, because of its size and the distance between urban areas, never developed as strong a zine presence as other regions, but that too could be the subject of another worthy research paper.

The seed of convention fandom in Texas began with Southwesterncon in Dallas in July of 1958, the first true SF con held in the state. A young Greg Benford, future scientist and author, was part of the convention committee, and would later be part of the failed bid to bring the Worldcon to Dallas in 1959. In 2008, to mark the 50th Anniversary of Southwesterncon, Benford was the Guest of Honor at FenCon V, which was held in Dallas.

The early 1960's saw a number of comic book conventions in Houston and Dallas. A rotating SF/comic convention that would move between Dallas, Houston and Oklahoma City was organized. It took the name of Southwesterncon, but only lasted through one rotation. While not strictly true SF conventions, comic book shows have always had a strong SF element and, at that time, certainly provided a gathering place for fans as well as hands-on training for running a convention. In the 1970's the comic book shows in Dallas and Houston rivaled other national comic conventions, but various problems over the years caused them to diminish in size and scope.

1969 was a watershed year for Texas fandom, with the establishment of AggieCon at Texas A&M University in College Station. While the first three AggieCons were informal affairs (The first one had a memorable food fight at the banquet with Harlan Ellison, for instance, and the 2nd and 3rd ones did not have guests of honor), by the 4th AggieCon the convention had begun to find its footing. With Cepheid Variable, a campus-based group, sponsoring the convention, AggieCon had a number of advantages going for it. The facilities cost was low, the University's student center had a world class theater for showing movies, and the function space for panels, art shows, the masquerade and a dealers' room was superb. It did lack hotel rooms, but there were plenty of hotels just off campus.

Most importantly, College Station was almost equidistant between Houston, Dallas, Austin and San Antonio. While many fans would attend their local conventions, if they were only able to attend one other con in the state, they often made it to AggieCon, because that's where they would see friends from other cities. AggieCon became the tribal gathering place for Texas fandom.

In an alternate universe, the Big D in '73 bid won the Worldcon for Dallas, a "Golden Age of Texas Fandom"

dawned, and lo, all was right with the world. However . . . the reality was that the efforts of Tom Reamy, a longtime Texas fan, came to naught. For various reasons, the bid folded and failed before the site selection vote at Noreascon One. For the true and terrible story of Big D in '73, seek out author Howard Waldrop's humorous and detailed article about the bid in Texas Fandom.

As the fan group in Dallas was considered to be broken, Houston fans began to take an interest in a possible Worldcon bid for their city. Houston certainly had the facilities and the attraction of the Manned Spacecraft Center, as well as a strong fan base, but it lacked a catalyst to bring everything together in a united effort. Hence, the effort never came to fruition, and did not result in any Houston Worldcon bids in the 70s or 80s, despite hardworking fans who possessed both a gung-ho spirit and a strong sense of fannish history.

Dallas area fandom rebounded from Big D in '73 with some strong multi-genre conventions between 1973 and 1976, featuring such diverse guests as Harlan Ellison, Tom Mix, Frank Frazetta, and Forrest J. Ackerman.

In 1974, Kansas City, Missouri, won the right to host the 1976 Worldcon and many Texas fans began preparing to attend their first national convention. The Kansas City committee, which included some staff from the Big D in '73 bid, began visiting various Texas conventions to promote the event. Tom Reamy was especially busy at Solarcon in El Paso, at AggieCon, and at D-Con.

MidAmeriCon, the 1976 Worldcon in Kansas City, was a seminal moment for Texas fandom. It was the first Worldcon to have a significant number of Texans attend, meaning that many Texas fans met each other for the first time at a convention. It also became, for many, their first experience actually working on a Worldcon. Several Texas fans had taken the train to Kansas City and this produced a before and after convention party and gabfest on the train. And, of course, talk quickly turned to the possibility of a Texas Worldcon bid.

1977, however, did not see an obvious change in Texas fandom. There were a couple of new conventions, but they proved to be one-time only cons and did not return the following year. As one example, Erraticon in Houston must be mentioned! A short list of problems included a hotel fire the day before the convention; the arrival of the art work the day after the con was over; Ben Bova, the Guest of Honor, was attacked by a Texas-sized cockroach; and the film, Star Wars, opened during the con. Most of the fans had a great time, and just brushed off the convention's issues, treating screenings of *Star Wars* as part of the con's programming since it was at a nearby mall! Joanne Burger and Clifton Davis were basically the whole con committee, although most of the attendees pitched in at one time or another. It was, in the end, unforgettable magic.

At AggieCon, a group of fans from Dallas, Houston, San Antonio and Austin met to discuss a Worldcon bid, but it did not get beyond generalities of what such a bid would entail. Similar discussions were held at other conventions throughout the year with similar results; no Worldcon bids for Texas for the time being.

The 1978 World Fantasy Convention in Fort Worth brought another large group of Texas fans together for a national convention. The Texas fans noted the high caliber of the programming, the quality of the art show and the professionalism evident in how the convention was run. Several Texas fans both volunteered at, and worked on the convention. They took pride in their efforts to make sure the attendees enjoyed the convention and, of course, Texas. One of many high notes was the stellar Art Show organized by Bruce and Nancy Sterling.

As so often happens, SF groups will sometimes splinter. One instance of this happened at Texas A&M in 1978, when a number of fans broke away from Cepheid Variable and AggieCon. The result was six small SF conventions called OtherCon, put on by the C.R.A.B. Nebula club. The main movers and shakers of the club were Sven Knudson, Bill Page and Mack Pitchford. With rarely more than 100 attendees, they were fun, very up-close and personal, and boasted a strong guest line-up, with notable guests being Anne McCaffrey, Jack Chalker, George R. R. Martin, Christopher Priest, Marion Zimmer Bradley and Gordon Dickson. The 1980 OtherCon was voted "Best Convention in Texas," by a poll of Texas fans.



By 1978, all the major Texas cities had annual

conventions. A fan could attend a convention about every month, spanning the state from Houston to El Paso, and from the Panhandle to the Gulf Coast. Only Austin lacked a regular SF convention. Jay and Helen Knowles, who ran a comic bookstore/nostalgia shop in Austin (and were the parents of "Ain't It Cool News" Harry Knowles), did hold a couple of comic cons in Austin in 1976 and 1977. They had mixed results and soon faded away. Traveling *Star Trek* conventions fared no better. However, things were about to change.

Willie Siros moved to Austin from El Paso in 1977. While in El Paso, he had discovered West Coast and Rocky Mountain conventions, before realizing there even were Texas conventions. (note: Houston is closer to El Paso than Los Angeles is by only 50 miles, and El Paso is closer to Denver than to Dallas.) Willie's first convention was the 1974 Westercon in Santa Barbara, California. When he returned to El Paso, he was energized to start a fanzine, and put on a convention. Solarcon I was held in March of 1975 . . . but no one had explained to Willie that SF conventions were supposed to be on the weekend. Solarcon I was held Wednesday through Friday at El Paso's landmark historical movie theater, The Plaza. The panels were on the stage with the dealers' room in the mezzanine lobby and the art show on the stairs to the balcony. Phillip Jose Farmer was the Guest of Honor, and an excellent one, but Willie realized afterwards that being a "Guest of Honor" is an honor that should be shared throughout the community. He decided in the future to invite novice authors who had not been Guests of Honor before. Solarcon II honored George R. R. Martin, and Solarcon III had Michael Bishop, both proving to be wonderful, enthusiastic guests.



Because of the odd dates of Solarcon I, Willie was contacted by Lisa Tuttle in Austin. She was dismayed to find that he had held a convention with Farmer the same week as AggieCon. So Solarcon II moved to a weekend in April to avoid further conflict with AggieCon, and, as a return courtesy, Willie was made a regional guest for the 1976 AggieCon.

Before AggieCon, Willie drove to Austin and met members of the Austin SF community. These included Lisa Tuttle, Steve Utley, Howard Waldrop, Chad Oliver, Bud Simons, Bill Wallace, Bruce and Nancy Sterling, Tom Reamy and several others. At that 1976 AggieCon, Dallas bookseller (and now DC Comics executive) Bob Wayne hosted a meeting in his room to discuss the possibility of bidding for a Texas Worldcon. Houston fans like Steve Schleef and Clif Davis wanted it to be in Houston, others wanted it in Dallas, committees were formed, but again, nothing came of it. The same thing happened the next year, and the next year, and . . .

But meanwhile Willie did learn about what happened with "Big D in '73". Long story short, Tom Reamy, noted fan editor of *Trumpet* and later a brilliant SF writer, chaired a Worldcon bid for Dallas in 1973 with Joe Bob Williams. This bid was opposed by Minneapolis, Minnesota, (many fans have been to their "Minneapolis in '73" parties at every Worldcon since the bid folded) and Toronto, Canada. Toronto won when the Dallas bid collapsed as Tom moved to Hollywood to be involved with the movie industry and other life adventures. Needless to say, while there was an abiding interest in a Texas Worldcon, the question of it being brought to fruition remained.

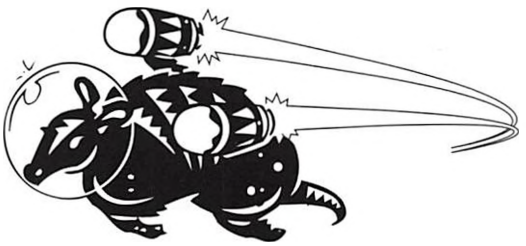
Meanwhile, back in El Paso, Willie was helping with the Phoenix in '78 Westercon bid. Through an entertaining chain of events, that bid narrowly lost to Los Angeles. Tim Kyger and the LepreCon bid leaders decided that, since they couldn't host Westercon they'd bid instead for a Worldcon in 1976. So, once the Worldcon bid was a going concern, Willie and Chris went to the Kansas City Worldcon, which was actually godfathered by Tom Reamy. Willie got to hang out with Tom Reamy and Don C. Thompson, and watched masters at work. Phoenix went on to win the bid and Willie ended up with the Tucson faction rather than the Phoenix faction, ending up starting his work with the program as Jim Corrick's assistant in the Phoenix Programming Division.

After Solarcon III, Willie moved to Austin in May, 1977. He continued to help Solarcon with Guest of Honor selections and guest relations from Austin. The convention lasted through Solarcon VI in 1980.

In 1985, Richard Brandt, a Southern Fandom Confederation fanzine fan, moved to El Paso. He worked on press relations for LoneStarCon 1, and went on to found a new El Paso SF community built from the remnants of the earlier groups. He started a

new convention he called AmigoCon, which lasted until 1995 when the El Paso group declined. He also chaired Corflu 8 in El Paso in 1991, and a Ditto in El Paso in 1996. Richard, and Austin's Fred Duarte, chaired the 1996 Westercon held in El Paso. Due to another event in San Diego, California, over the Fourth of July weekend (as a larger event, the Republican National Convention claimed their usual weekend), fewer West Coast fans attended.

By 1978, there was pressure to start up a con in Austin. At the Phoenix Worldcon, Willie invited John Varley and Jeanne Gomoll, and came back to Austin and told everyone "we" were doing a new convention, to be called "ArmadilloCon." Because he wanted to do it sooner rather than later, Willie picked May 1979 as far enough away from AggieCon, yet not so far out as to lose the vibe. An inexpensive motel adjacent to the University of Texas campus was chosen; unfortunately that was the weekend the Moscow Circus was in town, a huge Texas Relays national track tourney was being held, the Texas Legislature was still in session, and UT was entering final exam week. To wit: no hotel rooms to be had anywhere once the hotel block was full (or parking places either). With fewer than 100 people attending, the convention lost money.



Fortunately, the Austin fan group continued along, inviting underappreciated and unknown authors to be guests. Along the way, it gained new and energetic fans, such as Terry Floyd, Scott Bobo, James Hilton and Kurt Baty.

Terry, being the new kid on the block, had heard the complaints about how Dallas and Houston were always at odds about how to launch a viable Worldcon bid. So, of course, Terry asked the inevitable question: "So, why don't we do it"? After some discussion about how Austin didn't have the space, hotel rooms, the usual arguments, etc., to host a Worldcon, Willie pointed out that the World Science Fiction Society's constitution has an odd rule in it . . . something about a North America Science Fiction Convention, or NASFiC. A NASFiC is held in North America in any year where the Worldcon is outside of North America. Aha!

At ArmadilloCon 3 in 1981, Chad Oliver was the convention's Guest of Honor, on the basis that prophets should be honored in their home environs. Notably, Terry Floyd and James Hilton opened up the con suite with a big banner across the room that said "Austin in '85." Thus, to our surprise, Texans found themselves bidding for the 1985 NASFiC. Terry pointed out that Australia was unopposed for 1985, and he had already talked to the Hyatt Regency (under construction), the Palmer Events Center, and the Sheraton Crest, and had floor plans and room counts; he was ready to go. Terry had tossed our hat into the ring and now the fan group had to follow it.

As work progressed on the NASFiC bid, Willie retired as ArmadilloCon chair and delegated the job, (or rather, the "honor!") to others. Ed Scarbrough chaired ArmadilloCons 4 through 6. Due to the upcoming NASFiC, rather than calling the NASFiC ArmadilloCon 7 (as has been done with some rotating conventions in the past) Willie tried to call the NASFiC, "The First Occasional Lone Star Science Fiction Convention, Chili Cook-Off, and Barn Dance." Although wiser heads prevailed, and "Barn Dance" was dropped, the rest of it stuck. As a result, it was decided that ArmadilloCon 7 would be a relaxicon after the NASFiC, to celebrate the successful completion of three years of hard work. The tradition of holding an ArmadilloCon relaxicon after the completion of later LoneStarCons continues to this day.

Everyone involved had such a good time with the relaxicon in 1985 that people wanted it to continue as a regular relaxicon. Dennis Virzi stepped up and chaired the first GlyptoCon (after the giant prehistoric ancestor of the armadillo, the glyptodon) at Cleburne State Park in 1987. Alas, as time went by, not everyone remained enthusiastic about rustic camping relaxicons, and the tradition stopped in the 1990's.

One good thing that came out of doing LoneStarCon 1 was realizing that training was needed for convention planning. InstaCon in 1983 started as a convention planning and training opportunity for Texas regional fans, and dragged people like Ben Yalow down from New York to help teach the first, and Jim Gilpatrick from Atlanta for the second. It was instrumental in giving people the confidence and competence to make LoneStarCon 1 a success. Possibly prompted by this, Ben Yalow led the way to making Smofcon a national convention-planning

convention, and Willie was one of those present at the first one in DC. Austin has hosted Smofcon twice, chaired by Fred Duarte in 1995, and by Karen Meschke in 2009.

Austin has also held two Sercons, chaired by Willie Siros in 1988, and by Karen Meschke in 1992. Both Sercons had encouraged serious discussions about SF literature, were well received, and had interesting and entertaining guests such as Harry Harrison, Thomas M. Disch, Samuel R. Delany, Roger Zelazny, and Jonathan Carroll.

Another good result from LoneStarCon 1 was the decision, in honor of Tom Reamy's , to produce a bidzine to promote the NASFiC bid. It was called The Texas SF Inquirer, and it was edited by Pat Mueller Virzi. It was an entertaining way to highlight what was happening in Austin, and with the Fandom Association of Central Texas ("FACT"), and to promote the bid and the convention, as well as showcasing regional artists such as Brad Foster, Sherlock, and Teddy Harvia. After the convention, it evolved into the clubzine promoting Austin fan events, and whatever else Pat and later editors felt like publishing. In 1988 at Nolacon 2, Pat received the Hugo Award for Best Fanzine. The last issue to date was edited by Brad Foster, but it has been a decade since anyone has been motivated to produce it.

It should also be mentioned in passing that in the aftermath of the NASFiC there was an unanticipated monetary surplus, leading to spirited disagreements over where FACT should go in the future, and what to do with the excess money. Some members talked to lawyers, others wanted to do a more "inclusive" convention than ArmadilloCon, others just got tired of the fuss and disappeared from the scene.

After LoneStarCon 1, Robert Taylor chaired ArmadilloCon 8 with William Gibson as its Guest of Honor. Later ArmadilloCon chairs included Fred Duarte, Karen Meschke, Ed Graham, Casey Hamilton, Mona Gamboa, Dan Tolliver, John Gibbons, Lori Wolf, A. T. Campbell III, Renee Babcock, Charles Siros, Kimm Antell, Kurt Baty, Elizabeth Burton, and Jennifer Juday. Luckily for ArmadilloCon, the tradition of changing the chairperson each year has worked out well, as new members step up and try their hands at running the convention.



Finally in 1994, through the hard work and dedication of many, Texas won the bid to host the 1997 Worldcon in San Antonio, with Karen Meschke as chair. She and her team produced a solid convention, setting up the framework for Texas to host a series of prestigious conventions such as the 2002 Bouchercon, which was cochaired by Willie Siros and Karen Meschke. Karen returned to the mystery community as cochair for the first ConMisterio in 2005, with Lillian Butler, and chaired the 2006 convention as a solo effort. ConMisterio, while highly popular with its attendees, lost funds and was placed on hold. Karen later chaired the Science Fiction and Fantasy Writers of America Annual Nebula Awards Weekend in 2008, in Austin.

Eventually, the Austin group bid again for the World Fantasy Convention. They hosted the 2000 World Fantasy Convention, held in Corpus Christi, Texas, and chaired by Fred Duarte, and again did the honors for the 2006 World Fantasy Convention, held in Austin, and chaired by Fred and Renee Babcock. Other convention included the 2000 Ditto in Plano, chaired by FACT member Neal Kaden, and the 1996 Corflu in Austin, chaired by Pat Mueller Virzi.

As Texas fandom moved into the 21st century, some conventions faded away, and others came to the fore. Among the newcomers are ConDFW and FenCon, both in Dallas. Strong conventions with solid committees, a keen sense of fannish history and a sincere appreciation of literature, they appear to be here to stay. ApolloCon in Houston also follows in that tradition.

And now, in 2013, Texas is again hosting a Worldcon. A big, huge, Texas-sized thank you goes out to all the fans, writers, artists, and everyone else who has made this possible. A special thank you goes out to the memory of Tom Reamy, and all those who are no longer with us, but without whose help we never would have completed this journey.

May the corflu flow like wine and may your mimeograph never get jammed!

Texas Convention History Highlights

1958	SouthwesternCon – Dallas, Texas (First SF convention in Texas)
1959	Dallas Worldcon bid fails
1967	First HoustonCon – Houston, Texas
1969	First AggieCon – College Station, Texas
1971	Dallas Worldcon bid ("Big D in '73" fails)
1975	First Solarcon – El Paso, Texas
1976	MidAmeriCon – Kansas City, Missouri (First major Texan presence at a Worldcon)
1978	World Fantasy Convention – Fort Worth, Texas
1979	First ArmadilloCon – Austin, Texas
1985	LoneStarCon1 – Austin, Texas (3rd NASFiC)
1986	First AmigoCon – El Paso, Texas
1988	SerCon 2 – Austin, Texas
1990	First RevelCon – Houston, Texas
1990	First A-Kon – Dallas, Texas
1991	Corflu – El Paso, Texas
1996	Westercon 49 – El Paso, Texas
1997	LoneStarCon 2 – San Antonio, Texas (55th Worldcon)
2000	World Fantasy Convention – Corpus Christi, Texas
2002	First ConDFW – Dallas, Texas
2002	Bouchercon – Austin, Texas
2004	First ApolloCon – Houston, Texas
2004	First FenCon – Dallas, Texas
2006	World Fantasy Convention – Austin, Texas
2007	Corflu – Austin, Texas
2008	46th Annual SFWA Nebula Awards Weekend – Austin, Texas
2011	Deep South Con 49 – Dallas, Texas

A Partial List Of Texas SF&F Zines

Early 1950s	*Muzzy*, Claude Hall
1951	*Tactium*, Benny Sodek
Mid 1950s	*Void*, Gregory & Jim Benford
1958	*Anything Box*, Marian Zimmer Bradley
1961	*Churn*, Art & Nancy Rapp
1965	*Trumpet*, Tom Reamy
1968	*Pegasus*, Joanne Burger
1969	*Asmodeus*, Doug Smith
1969	*Mathom*, Lisa Tuttle
1970	*Notes From the Chemistry Department*, Denis Quane
1971	*Citadel*, George Proctor
1972	*Yesterday & Today*, Joanne Burger
1974	*Tales from Texas*, Bob Wayne
1979	*Summer Morn*, Tom Geddie
1981	*Argonaut*, Michael Ambrose
1981	*Texas Fandom*, Becky Matthews
1983	*Texas SF Inquirer*, Pat Mueller (1988 Hugo Winner, Best Fanzine)
1994	*Texas Revelations*, Candace Pulleine



Program Participants

This is the list of program participants, as of August 5, 2013.

Ibraheem Abbas
Andrew Adams
John Joseph Adams
Weldon Adams
Saladin Ahmed
Brad Aiken
Sanford Allen
Lou Anders
Karen Anderson
Taylor Anderson
Arlan Andrews
Lou Antonelli
Liz Argall
Eemeli Aro
Catherine Asaro
Patricia Ash
Madeline Ashby
Paolo Bacigalupi
Yasser Bahjatt
Julie Barrett
Elizabeth Bear
Gregory Benford
Paul Benjamin
John Berlyne
Carol Berg
Lee Billings
Joshua Bilmes
Jayme Lynn Blaschke
Kent Bloom
Scott Bobo
David Boop
Ben Bova
Joy Bragg-Staudt
Meredith Branstad
M. L. Brennan
David Brin
Damien Broderick
Chris N. Brown
Steven Brust
Ginjer Buchanan
Tobias Buckell
Warren Buff
Lois McMaster Bujold
Rusty Burke
Karen Burnham
Laura Burns
Emilie P. Bush
Pat Cadigan
Lillian Stewart Carl
Gail Carriger
Grant Carrington
Adam-Troy Castro
Norman Cates
Bill Cavalier
Aurora Celeste
J. Kathleen Cheney
Blind Lemming Chiffon
Alberto Chimal
Wesley Chu
Neil Clarke
John M. Cmar
Catherine Coker
Byron P. Connell
Brenda Cooper
Paul Cornell*
Christopher Couch
Bill Crider
Mary Crowell
Ctein
Scott A. Cupp
Todd Dashoff
Ellen Datlow*
Howard Davidson
Genese Davis
Gabrielle de Cuir
Susan de Guardiola
John DeNardo
Bradley Denton
Steven Diamond
Vincent Docherty
Tom Doherty
J. L. (Jim) Doty
Amanda Downum
Gardner Dozois
Bridget Duffy
Marianne Dyson
Scott Edelman
Gary J. Ehrlick
Toh EnJoe
Bryan Espinoza
Paige E. Ewing
Jennie Faries
David Farnell
Moshe Feder
T. R. Fehrenbach
Miguel Ángel Fernández
Mark Finn
James Fiscus
Leslie Fish*
Naomi C. Fisher
Terry Floyd
Phil Foglio
Kaja Foglio
Dene Foye
Regina Franchi
Jane Frank
Will Frank
Laura Frankos
D. Douglas Fratz
Janet Freeman-Daily
James Frenkel
Larry Friesen
Nigel Furlong
Diana Gallagher
David Gallaher
Barbara Galler-Smith
Irene Gallo
Tom Galloway
Charles E. Gannon
Christopher J Garcia
Rudy Ch. Garcia
Lila Garrott
Deb Geisler
Janice Gelb
Max Gladstone
Glenn Glazer
Cenk Gokce
Carolina Gómez Lagerlöf
Kirsten Gong-Wong
Kathleen Ann Goonan
Vernita Gordon
Liz Gorinsky
Steven Gould
Daryl Gregory
Peni Griffin
Eileen Gunn
James Gunn*
Karen Haber
Hagrid
Peggy Hailey
Gay Haldeman
Joe Haldeman
Barry Haldiman
Elektra Hammond
Dave Hardy
Janet Harriett
Charlaine Harris
Lee Harris
Jed Hartman
David G. Hartwell
Teddy Harvia
Donald M. Hassler
Jason Heller
Paul Herman
John Hertz
Richard Hescox
Patrick Hester
Rebecca Tinkham Hewett
Drew Heyen
Masao Higashi
Nancy Hightower
Hirohide Hirai
Robin Hobb
Tore Hoie
Tanya Holthouse
Jason Hough
Tanya Huff
Elizabeth Ann Hull
Walter Hunt
Albert Jackson
Steve Jackson
John Hornor Jacobs
Emily Jiang
Jean Johnson
Kij Johnson
Matthew Johnson
Vylar Kaftan
Nick Kanas, M.D.
Jordin Kare
Christopher Kastensmidt
Keith G. Kato
Jerry Kaufman
Gareth Kavanagh
James Patrick Kelly
John Kessel
Kay Kenyon
Greg Ketter
Rick Klaw
John Klima
Gini Koch
Mari Kotani
Mary Robinette Kowal
Nancy Kress
Susan Krinard
Derek Kunsken
David A. Kyle
Diane Lacey
Mur Lafferty
Jay Lake
Joe R. Lansdale*

Kasey Lansdale
William Ledbetter
Corry L. Lee
Evelyn Leeper
Stina Leicht
Stephen Leigh
Edward M. Lerner
Fred Lerner
David D. Levine
Anthony Lewis
Guy H. Lillian III
David Liss
Patrice Louinet
Perrianne Lurie
Bradford Lyau
Rich Lynch
Patricia MacEwen
Derwin Mak
Clayton Mann
Darlene Marshall
George R. R. Martin
Lee Martindale
Michael J. Martinez
Guadalupe Garcia McCall
Katt McConnell
Sean McConnell
Tod McCoy
Jack McDevitt
Chris McGrath
Seanan McGuire
Christopher McKitterick
Clifford (Kip) McMurray
Beth Meacham
Jeanne Mealy
Mary Miller
C. J. Mills
Gabriela Damian Miravete
Betsy Mitchell
Patrick Molloy
Elizabeth Moon
Richard Morgan
Mary Morman
Jim Mowatt
Jaime Moyer
Fred Nadis
Jess Nevins
David Nickle
Patrick Nielsen Hayden
Teresa Nielsen Hayden
G. David Nordley
Chris O'Halloran
John O'Halloran
Thomas Olde Heuvelt
Jonathan Oliver
Mark L. Olson
Priscilla Olson
Val Ontell
Jeff Orth
Mark Oshiro
Ada Palmer
Steve Palmquist
Carole Parker
Leigh Perry
Jesi Pershing
Lawrence Person
Judith S. Peterson
Pierre Pettinger, Jr.
Sandy Pettinger
Trina Phillips
John Picacio
John Pitts
Alan J. Porter
Andrew I. Porter
Chris Powell
John Purcell
Charles Radley
Carol L. Redfield, PhD
Byron Reese
Jessica Reisman
Alastair Reynolds
Julia Rios
John Maddox Roberts
Kim Stanley Robinson
Lezli Robyn
Kevin Roche
Rob Roehm
Roberta Rogow
Selina Rosen
Matthew Rotundo
Josh Rountree
Diana Rowland
Thomas Safer
Michelle Sagara
Todd Samuelson
Peggy Rae Sapienza
Patrice Sarath
Damon Sasser
Sharon Sbarsky
Sam Scheiner
Lauren Schiller
Lawrence M. Schoen
Spring Schoenhuth
Karl Schroeder
Jeffrey Shanks
Randall Shepherd
Rie Sheridan Rose
Sharon Shinn
Steven Silver
Robert Silverberg
Willie Siros*
Melinda M. Snodgrass
Tili Sokolov
Bud Sparhawk
Norman Spinrad*
Kevin Standlee
Angela Standridge
Maureen Starkey
Steven R. Staton
Alan Stewart
H. G. Stratmann
John K. Strickland, Jr.
Jean Stuntz, PhD
Mike Substelny
David Lee Summers
Bill Sutton
Michael Swanwick
Darrell R. Sweet
Shanna Swendson
Rachel Swirsky
Sam Sykes
Tim Szczesuil
Seia Tanabe
Takayuki Tatsumi
Howard Tayler
Juan Tejeda
Diana Thayer
Lynne M. Thomas
Michael Damian Thomas
W. A. (Bill) Thomasson
Amy Thomson
Anthony Tollin
Meg Totusek
Ian Tregillis
Liza Groen Trombi
David Tucker
Harry Turtledove
Michael R. Underwood
Heather Urbanski
Catherynne M. Valente
Gordon Van Gelder
Mark L. Van Name
Ann VanderMeer
Edd Vick
Pat Virzi
Emily Wagner
Howard F. Waldrop
Michael J. Walsh
Jo Walton
Mike Ward
Janine Wardale
John Wardale
Bob Wayne
Don Webb
David Weingart
Jacob A. Weisman
Toni Weisskopf
Martha Wells
Chuck Wendig
Linda Wenzelburger
Django Wexler
Mel White
Rick Wilber
Fran Wilde
Bill Williams
Sheila Williams
Walter Jon Williams
Connie Willis
Chris Willrich
Gregory A. Wilson
Gary K. Wolfe
Dave Wolverton
Eleanor Wood
William Wright
Ben Yalow
Donna L. Young
Alvaro Zinos-Amaro
Scott Zrubek



Special Exhibits

★ Darrell K. Sweet Memorial

It is to LoneStarCon 3's utmost sorrow that Darrell K. Sweet, an amazing and wonderful choice for artist GOH, passed away on December 5, 2011, and cannot be here in person. To have had him present, and talking about his work, would have been a high point for the convention. He is sorely missed.

Darrell's son, Darrell R. Sweet, who is also a talented artist, has worked with us to exhibit some of his father's favorite works. We are very grateful for his help in giving you a glimpse of the breadth of Sweet's immense contribution to science fiction and fantasy literature.

Make sure you look for the special Sweet exhibit in the art show. . . ask yourself when you first saw his work on a book cover! *Was it The Wheel of Time*? *Xanth*? Or perhaps the original covers of *The Chronicles of Thomas Covenant*?

His son stated: "He lived his life as an artist — seeing the beauty that surrounds." You can see that for yourself in the works of Darrell K. Sweet on exhibit here at LoneStarCon 3.

★ The Worldcon History Exhibit

World Science Fiction Conventions have been held continuously since 1939, save for the years 1942 to 1945 during World War II. During that time, each Worldcon has produced many artifacts and publications of lasting interest. Over the years, fans have collected these items. Some of them have been given or loaned to Worldcons for display, showing how Worldcons have changed over time, and how they remain connected to each other.

These donations have been curated into a Worldcon History Exhibit. Each year, a selection of these items are put on display for current Worldcon members to review, and provide commentaries on what they are and how they are related. Among the items in this collection are a collection of program books and convention publications, including the programs for the first Worldcon (now called NYcon I) and the third Worldcon (Denvention). Many of these publications will be on display, and available for members to read. Also included in the collection are displays of everything Worldcon that you can imagine.

There is also a display of some of the Hugo Awards trophies from past Worldcons, one of the most popular displays. Join us and learn more about Worldcons past.

★ Texas SF History

When you come to Texas, you come for the hospitality, the food, the beer. When you come to a Texas Worldcon, you want all of that, plus some good Texas SF history. Texas is a state rich in fannish history and tradition, and home to many talented writers and artists who have helped shape the field.

For the Texas history display, look for 100+ program books and flyers from various conventions, as well as T-shirts, con badges, posters, fanzines and various other items. These also include photos and copies of early con reviews (such as MZB's review of Southwestercon 6, and the *Dallas Journal* interview with Harlan Ellison on his experiences at Texas A&M's Science Fiction Week (aka AggieCon 1).

Learn fascinating things about the state in which this year's Worldcon takes place.

★ TSR/Dungeons & Dragons Art

Back in the 1980s, when TSR ruled the world of role-playing games, Diesel LaForce was employed as an illustrator working on Dungeons & Dragons and its related settings. The company wasn't sure what to do with the original artwork they had gathered in the process of publishing games and supplements, and eventually took to just throwing things away. LaForce rescued many of these pieces from the dumpster, retaining them to the present day. Now, he's opening his collection to show these pieces to fandom once more before breaking up the collection – a portion will be sold, making this the final year the entire collection will be together.

★ The 50th Anniversary of *Doctor Who*

In celebration of 50 years of *Doctor Who*, we have put together a collection of items to celebrate the show's run. We will have a fan-made TARDIS police box, the TARDIS control panel from the movie, a K-9 unit, and (of course) a number of Daleks, some of them mobile.

★ Fandom in 50 Objects

Fandom in 50 Objects serves both as a display of 50 iconic things (or in some cases groups of things) from various parts of fandom, as well as a directory and guide to many other exhibits at LoneStarCon 3. Items will represent both what reminds us of our past, present, and future, as well as things that differentiate us or unite us. Each item that relates to another exhibit will have an arrow pointing to those other exhibits so you can delve more deeply into the various aspects of fandom. Enjoy!

★ *Star Trek* Bridge Set

LoneStarCon 3 is delighted to host a recreation of the *Star Trek* bridge (TOS version!) as a Special Exhibit.

When the original Star Trek series was originally released for sale on video tape in the mid-1980s, Paramount Studios ran a contest for video stores across the country to see who could come up with the most creative promotional idea. Houston's Audio Video Plus won that contest with their full size recreation of a portion of the bridge set.

The recreation includes the communications panel (the one directly behind the captain), the Captain's Chair, and the navigation panel. All the lights and screens on both panels are functional, including the two screens above the Communications panel where one generally saw various space images.

The bridge set will be set up in the exhibits hall at LoneStarCon 3. Members will be able to sit in the Captain's Chair (come on, you know you've always wanted to!) for a photo opportunity at times when the exhibit is staffed.

★ The Texas-Israeli War of 1999

LoneStarCon 3 will be presenting an exhibit on the famed Texas-Israeli War of 1999, based on the award-winning nonfiction (ahem!) book by Jake Saunders and Howard Waldrop.

Through photos, battle maps, and actual artifacts of this turning point in the history of the Republic of Texas, we will pay homage to those who fought in this famous conflict. From Sol Ingelstein's legendary tank squadron, to the sinking of the *Judge Roy Bean*, to the rescue of President Clairewood, LoneStarCon 3 will examine the impact and meaning of this exciting time in "ReTex History."

★ Six Guns, Sorcery, & Serpents: the Many Worlds of Robert E. Howard

Robert E. Howard (1906-1936) was a pioneer of both sword and sorcery and the weird western. His brief but influential career produced an array of colorful characters: Conan the Cimmerian, Solomon Kane, Bran Mak Morn, Kull of Atlantis, El Borak, and many others, all from his home in rural Cross Plains, Texas. This exhibit features several special artifacts drawn from the Robert E. Howard House and Museum, as well as from the Cross Plains Library. Especially for LoneStarCon 3, these special holdings are being exhibited for the first time ever outside of the Museum.

Contributors to this unique and one-of-a-kind exhibit include Dark Horse Comics (publishers of several Howard comics lines), Paradox Entertainment (the rights holders of the Robert E. Howard literary estate) and several private collectors. Much of this material has never been seen before, and will be on display only for the duration of LoneStarCon 3.

Come Back to



ComeBackToTexas.org

★ Science Fiction Music

LoneStarCon 3 will be trying something new in the exhibit hall this year – a presentation of science fictional music. We will feature approximately 100 songs, many of them from popular music, but also focusing on those created by or about our community and stories, and songs taken from larger dramatic works of science fiction such as films, television shows, musical plays, opera, and rock opera. Each song will be accompanied by a visual related to it, such as an album cover or music video, as well as textual information relating to it in the style of liner notes written by folks around fandom.

This project is the result of a lot of effort by a great many people, and we thank them for their contributions:

Adina Adler, Karen Anderson, Renee Babcock, Julie Barrett, Adam Beaton, Jeff Berkwits, Jayme Lynn Blaschke, Warren Buff, Arthur Chenin, Bill Child, Emily Cleghorn, Heather Dale, Joni Dashoff, Dr. Demento, Ben Deschamps, Vince Docherty, Laura Domitz, Bruce Farr, Will Frank, Christopher J Garcia, Kerry Gilley, Glenn Glazer, Galia Godel, Lisa Deutsch Harrigan, Christopher Hensley, Bill Higgins, Chip Hitchcock, Paul Kraus, Dan Kimmel, April Korbel, Diane Lacey, John Lorentz, Jim Mann, Zane Medler, Karen Meschke, Margaret Middleton, Jim Murray, Ulrika O'Brien, Jeff Orth, Sharon Pierce, Theresa Renner, Mike Resnick, Chris Ross, Steven H Silver, Steven Staton, John Strickland, Bill Sutton, Brenda Sutton, Helen Umberger, Dave Weingart, Patty Wells, Don Wright, Ben Yalow, and Carl Zwanzig.

★ Gene Sequencing, Featuring the Genome of Jay Lake by Illumina

In the course of his cancer treatment, Jay Lake underwent genomic sequencing, funded through a crowdsourcing effort that led many of his friends to promise artistic acts of whimsy to help meet the goals. LoneStarCon 3 is showcasing both the art and science of Jay's genome. Lake writes:

"Today was a big day for me. The Nebula nomination of my novella, "The Stars Do Not Lie" was announced, and the primary data for my genomic sequencing arrived at my hospital. We claimed it there, and transshipped the hard drives (yes, plural) to the bioinformatics group that is doing the analytics. That would be several hundred GB of data on my healthy genome, and the same amount of sequencing on my tumor genome.

I am one of the first few dozen people in the world to do this clinically, as opposed to experimentally. For the follow-up testing we're now arranging, I am one of the very first to do it clinically. Sequencing human and tumor genomes is Big Science, which as recently as a year ago took million dollar machines and supercomputing clusters, and weeks of effort. It's now in the realm of $100,000 machines and server arrays, and days of effort. The work on my genome, and that of my tumor, will help advance this lab-proven technology to be clinically approved, and in a few years, part of the standard of care. This will help lay the groundwork for saving millions of lives in the decades to come.

I'm really looking forward to seeing how this is all presented at LoneStarCon 3 this summer. There's so much more I have to learn, and so much more you will, too. In addition to the science of gene sequencing, some of my friends are exploring the art of the genome. We hope to include some previously unexplored combinations of art and science with this exhibit."

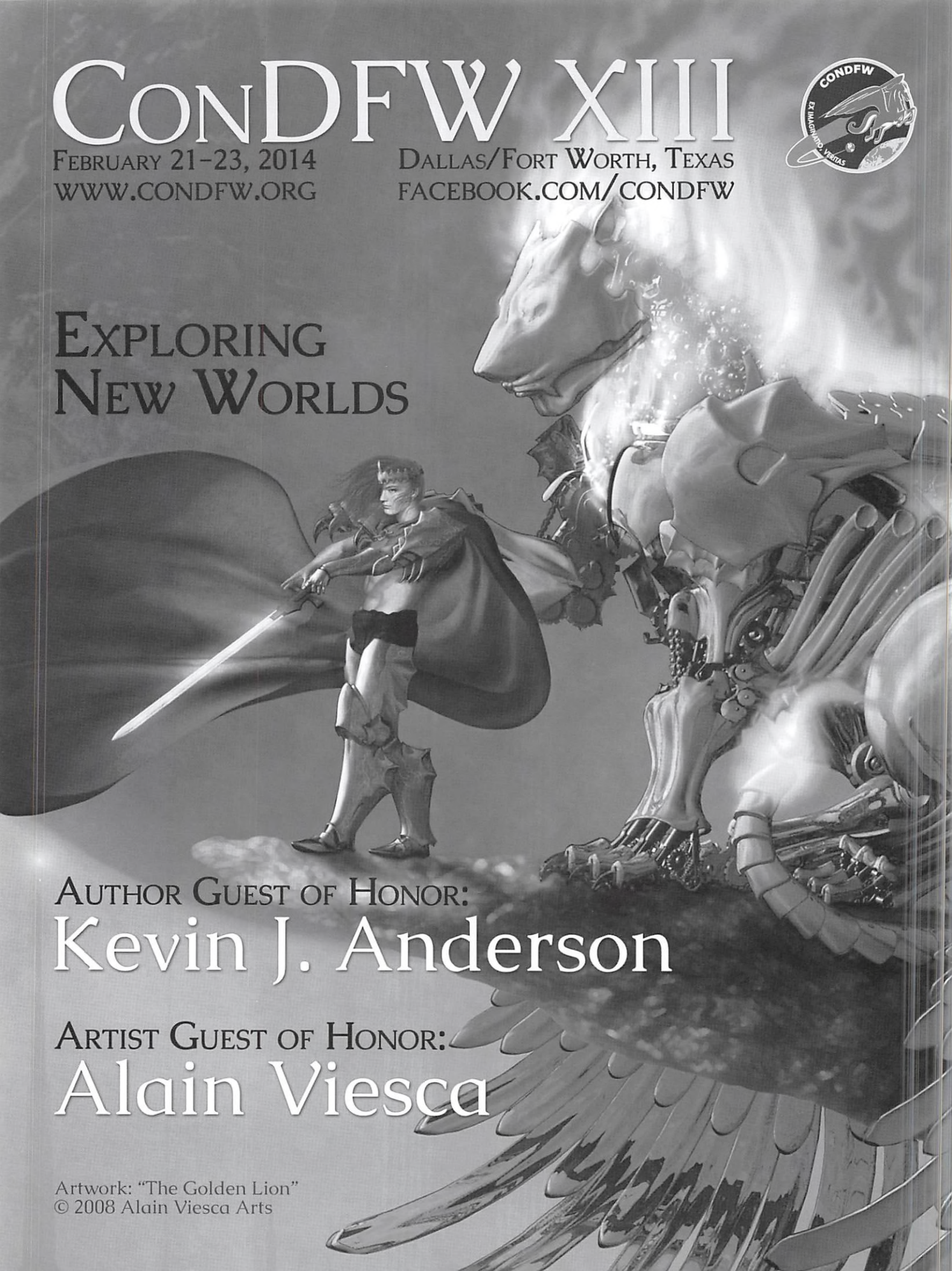
★ Additional Displays

In addition to those we have elaborated on above, we will feature a number of other exhibits and displays. Each of our Guests of Honor will be showcased with a display on their life and work. In the Fan and Pro Galleries, this year we've chosen to create a memorial exhibit to celebrate the lives of the SFF and fannish figures we've lost this past year. First Fandom will set up their usual display to help us remember our roots. The TexLUG will be putting together a LEGO display, with a rocket as the centerpiece. Steve Jackson is bringing along his Chaos Machine, a giant marble track toy. The SF Outreach Project will be providing bookshelves and a small reading area. The San Antonio Public Library and Texas A&M's Cushing Library will be setting up displays. We will have a photo booth set up for you to get your picture taken at, with a number of props available. Gaming will be taking place in the middle of the hall, with both scheduled games and a library for our members to pick something up on the fly. The fanzine lounge will be well-stocked, and demonstrations of historical methods of fanzine production are planned for each day. And finally, we'll have a cash bar stocked with local microbrews, should you be thirsty after touring all of the above!

ConDFW XIII

February 21–23, 2014
www.condfw.org

Dallas/Fort Worth, Texas
facebook.com/condfw



Exploring New Worlds

Author Guest of Honor:
Kevin J. Anderson

Artist Guest of Honor:
Alain Viesca

Artwork: "The Golden Lion"
© 2008 Alain Viesca Arts

Participating Artists

as of August 7, 2013.

Andrew Adams
Durlyn Alexander
Klimberly Antell
Alan F. Beck
Mitch Bentley
Tom Bishop
R. Merrill Bollerud
Janet Bruesselbach
Nancy Cagle
Suzanne Caruana
Peri Charlifu
Sarah Clemens
Christina Collins
Daniel Cortopassi
Charlene D'Alessio
Mary Ann Daliessio
Loren Damewood
Galen Dara
Cynthia Dickinson
Julie Dillon
John Douglass
Nancy Edwards
Michele Ellington
Cindy Emmons
S. C. Essai
April Faires
Marjorie Farrell
Phil Foglio
Sabine Furlong
Raya Golden
Bev Hale
Lisa Hertel
Richard Hescox
William Hodgson
Jennifer Husmo
Ellen Jewett
Angela Jones-Parker
Rocky Kelley
Vicki King
Johnna Klukas
Michael Kucharski
Romas Kukalis
Deborah Larson
Kathryn Leventhal-Arnold
Theresa Mather
Mike Maung
Rachael Mayo
Patricia McCracken
Stephen Montalvo
Chris Moore
Melia Newman
Brinda Nichols
Northern Star
David Lee Pancake
Carole Parker
Killary Pearlman
Judith Peterson
Philip Peterson
Angela Philley
John Picacio
Valerie Purcell
Tim Riley
Mark Roland
Ralph Ryan
Spring Schoenhuth
Stu Shepherd
John Sies
Tyler Smith
A. Laraine Steele
Jeff Sturgeon
Tammy Tripp
Sara Twitty
Vincent Villafranca
Young Wang
Sherry Watson
Tomi Welch
Corene Werhane
Terry Whisenant
Ulysses Grant Whitehouse

EVENTS

Thursday, August 29

Exhibits Hall Theme Day:
A Taste of Texas, Exhibit A

5:00 pm
Opening Ceremonies
Ballroom A

Friday, August 30

Exhibits Hall Theme Day:
Space Cowboy, Exhibit A

8:00 pm
Firefly Shindig / Contradance
Ballroom A

Saturday, August 31

Exhibits Hall Theme Day:
Biohazard, Exhibit A

8:00 pm
Conjunto Dance
Ballroom A

8:00 pm
Masquerade
Doors open at 7:30 pm
Marriott Rivercenter Grand Salon

Sunday, September 1

Exhibits Hall Theme Day:
Steampunk, Exhibit A

8:00 pm
Hugo Awards Ceremony
Doors open at 7:30 pm
Marriott Rivercenter Grand Salon

11:00 pm – 2:00 am
Steampunk Late Night Dance
Ballroom A

Monday, September 2

Exhibits Hall Theme Day:
British SF, Exhibit A

3:00 pm
Closing Ceremonies
Ballroom A

Do you dream of a free future?



Do you love science fiction – and liberty? Are you a fan of Prometheus Award winners Robert Heinlein, Poul Anderson, Vernor Vinge, Sarah Hoyt, Ken MacLeod, James Hogan, F. Paul Wilson, L. Neil Smith, Michael Flynn, Harry Turtledove, Terry Pratchett, Ursula Le Guin, George Orwell or Ayn Rand? If so, then join the **Libertarian Futurist Society** and help support the Prometheus Awards, presented annually at the Worldcon. The awards focus on speculative fiction that champions personal freedom, critiques or satirizes any form of authoritarianism, or explores the perennial tensions between the individual and the State. LFS members nominate works and help choose annual winners for Best Novel and the Prometheus Hall of Fame.

www.lfs.org



Like Texas in August?
Try Boston in January!

Arisia 2014

writer Tanya Huff
artist Lubov
critic James Nicoll

January 17-20, 2014
Westin Waterfront
www.arisia.org

2012 Humans in Space Youth Art Competition

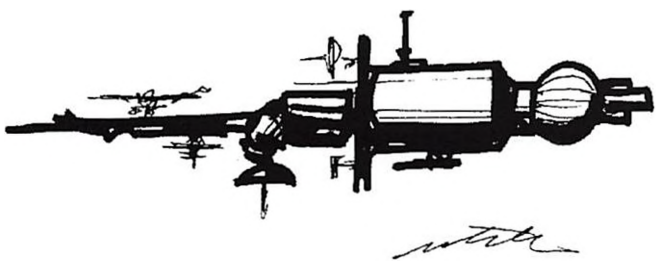
A Selection of Winning Poetry

The international Humans in Space Youth Art Competition encourages youth to "Be Inspired, Creative and Heard." We ask young people to learn about space, think about the future, and creatively communicate their ideas. In return, we promise to make their ideas known worldwide. By including the next generation in planning the future, the competition aims to enhance their awareness of, interest in and support for human space flight, and to allow their ideas to begin shaping the future now.The competition is sponsored equally by 3 main partners – NASA, the German Aerospace Center (DLR), and the Universities Space Research Association (USRA) & Lunar and Planetary Institute (LPI).

I, Curiosity

by Thomas Mellor, Age 12, United States

"Sojourner," "Spirit," "Opportunity" and "Curiosity,"
Are rovers. We came to Mars with raging velocity.
Our designs copy nature:
A roly-poly, a dragonfly,
And me, a Minecraft cow.
With multiple eyes
Like dragonflies,
Through Mars we plow.
I, Curiosity, leave hidden messages
As my wheel impacts,
Writing "JPL" (Jet Propulsion Lab),
My symbol, in my tracks.
All of us have cameras and I am a lab,
With gentle metal hands
Grabbing rocks, pebbles and sands.
Nuclear-powered, all wheeled,
We study elements that are concealed
Evidence of oceans, rivers and volcanoes.
I observe a little pyramid and rock strata,
Then talk to the orbiter who sends the data.
Doing things no other robots can.
We are made by man.
So when our message sends,
It goes to the Earthling friends
Who named me.
I, Curiosity, leave hidden messages
As my wheel impacts,
Writing "JPL" (Jet Propulsion Lab),
My Earthlings' symbol, in my tracks.



Limits

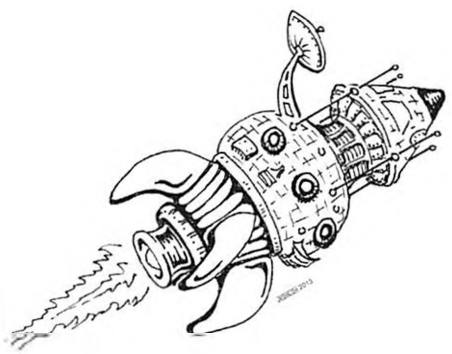
by Sara Jovanovska, Age 16, Macedonia

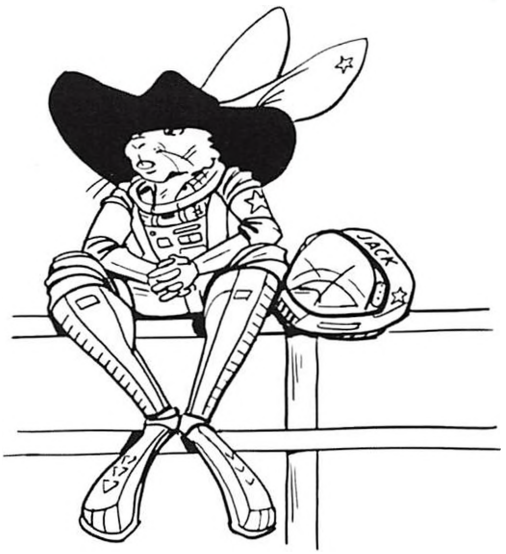
The countdown begins,
and a girl named Roslyn is asleep
in the dead silence of the night,
and is still too young to know
much about anything.
Twelve, eleven, ten.
But perhaps, in the future, ten years from now
there will be instants
when she will look past the trees and soaring rooftops,
and gaze upon the starlit sky,
and realize how small and limited
we really are.
And then she will discover science;
she will learn it, trust it, and use it, and find that because of it,
these limits that she thinks are a part of her
will begin to wither and break, as time goes on.
Nine, eight, seven.
And perhaps she will decide that her true limit
is set not by the clouds, but by the stars, far above;
And she will yearn to explore further and further,
go past all that is, and find something more.
She will dream of finding life in worlds beyond our own,
with robots, and rockets, and spaceships;
She will dream of travelling distances
that no one has ever dared to before,
and more than anything, she will dream of being limitless.
Six, five, four.
And, perhaps, one day she too will take
that giant leap;
Perhaps she truly will discover a world of novelty
that will, in turn, help us understand our own.
Three, two, one.
She can hear the engine now
as it roars beneath her feet,
and finally she knows
infinity is within her reach.

Legacy

by Marija Trajanoska, Age 16, Macedonia

The sky – at the tip of my fingertips,
the sky - at the end of the world,
the sky with no beginning,
the sky and its cryptic meaning.
Once upon a lonely night
I threw a ball to reach its height,
speak wise words yet unheard when it returns
share all the mysteries that there it learns.
My ball never came back home
and I thought perhaps
another child resides
at the end of the skies,
who wants to play along.
It wasn't fun I must admit;
never fun to lose, is it?
And of this game I didn't know the rules,
since rules are only here on Earth.
And who knows if he wants to play along,
tease me, steal my ball, or sing a song;
and who knows if he is anything like me
or different, smart, intimidating.
As my mind explored
what life beyond ours will hold (besides my ball),
my heart raced fast
doubting if I really wanted to know.
But there is an instinct in me to explore,
an urge to see, an urge to know;
so all scientists and nationalities I invite,
join forces to give humanity the gift to sight
of space unseen before.
Let's exploit our imagination and creative ability,
for to explore is our passion and responsibility,
left from our ancestors and a legacy to our children –
to find my ball,
and everything incredible out there waiting to be known.





Grains of Moon Dust

by Aarohan Burma, Age 17, United States

I was pacing aimlessly outside the lunar base,
My boots leaving shallow little imprints on the ground,
When a little girl suddenly darted in front of me.
Scooping up some moon dust in her dainty little gloved hands, she asked me,
What is in the dust?

***

I tried to answer her, but the words drifted aimlessly in my mind,
Because each grain of dust tells a different story.
One grain reverberates in fear from the memory of a violent impact,
Of a crash, of a split, of the formation of a new body somewhere in the deep, dark recesses of the universe.
Another grain has seen the beauty of growth and wonder,
Watching over the brilliant greens and blues of the Earth,
But that wonder turned to horror as the planet slowly crumbled into nothingness.
Yet another grain tells a story of conquest.
Of the settling of the moon's uncharted territory,
Of the noble ambitions and ignoble machinations of men,
All wanting to stake their claim to the great beyond.
But there are millions of grains yet untouched,
Grains that keep secrets buried deep beneath the surface,
Grains harboring untold stories.
What unspoken secrets lie beneath the surface?
What untold stories are yet to be told?

***

I was shaken out of my stupor by the little girl,
Who searched for an answer in the glimmer of my visor.
So I told her the only thing I could truthfully tell her,
That every grain of moon dust is a storyteller.

From Earth to the Universe & Beyond

by Debora Gonzalez, Age 14, United States

There is fire burning deep within our hearts,

A fire which will never be exhausted, which will never run out

A fire which will always expand and extent as creeper plants in a fence

It's the intense curiosity found in the human mind

It's what has led us to find, create, and invent

It's what reigns in our dreamers' souls

It's what lets us see the impossible as possible, and the unbelievable as believable.

It's what has led us, the dreamers, to this new era, the era of space exploration and discovery

Oh, how I dream of the day in which our science fiction books will become true

The days when going to our shining Moon, will be like going to Moscow.

The days when going to Mars will be like going to Maryland

Oh, what a precious day when the dreamers' dream will not just be a dream, it will be the reality of our everyday lives

Oh, how I yearn to see the black coal tarmac of an airport that takes us to the moon

Oh, how I yearn to see the luminous vestments of the spacecraft that takes us to the moon

Oh, how I wish that the day comes when we can take our children in vacations to the marvelous Uranus in space explorations

And for our dreams, we're often called crazy dreamers; we're often called obsessive nerds

Yes, maybe that's what we are and we're proud of it

Galileo Galilei was also skeptically rejected and taken as crazy and heretic by the authorities, who later had to admit his success and veracity

We, the dreamers, will fight for these dreams to come true

Our hope of a day in which the space will be conquered

Our desire of knowledge and enthusiasm for the generations to come

We'll let the fire burning in our hearts and souls lead us

Pursuing our thirst of knowledge

Letting imagination flourish

We'll conquer space

We'll explore the Moon

We'll step on Mars

We'll be the first to see with our own eyes asteroids, planets, and burning comets among the stars.

We'll go from Earth to the universe and beyond!

Mouse on Mars

by India Gill, Age 13, United Kingdom

I am a white speck in the sea of red,
I glisten and glow, like a picture in your head.
I run, jump dive and spin,
And I really want to win!!
The race across the sea of red,
You can never imagine sitting in your bed.
It takes courage, bravery and much more,
Your experiences compared to this are poor.
So come and watch the very big race,
Where the dark black sky full of space,
Watches over the big sea of red.
And I am the mouse who got up out of bed.



At the Signpost up Ahead

Infinite Possibilities

Guest of Honor
Cory Doctorow

Music GoH
Heather Dale

Artist GoH
Charles Vess

Fan GoH
Tom Smith

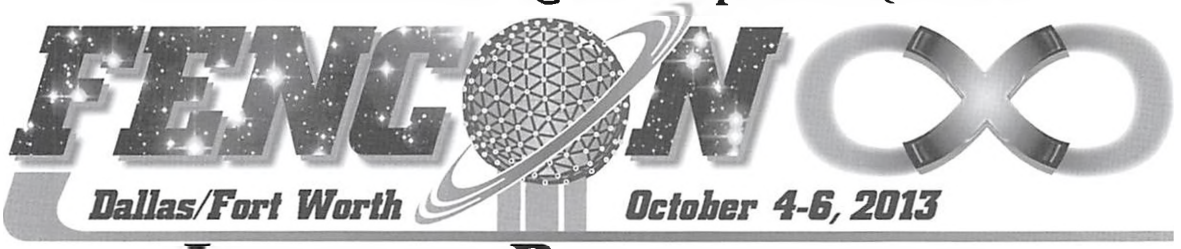
Science GoH
Geoffrey A. Landis

Toastmaster
John Ringo

Special YA Author GoH
Amber Benson

Special GoHs
Patrick & Teresa Nielsen Hayden

www.fencon.org Crowne Plaza Addison



Infinite Possibilities

14–18 August 2014
www.loncon3.org

ExCeL, London
info@loncon3.org



LONCON 3

The 72nd World Science Fiction Convention

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Jeanne GOMOLL

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26+ $170 | 16-25 $110 | 6-15 $50 | 0-5 $2

Family $405 | Supporting $40

Rates valid till 30 September 2013. A family is 2 adults and 2+ children. Loncon 3 is the trading name of London 2014 Ltd, a company limited by guarantee, registered in England. Company number: 7989510. Registered Office: First Floor, 5 Walker Terrace, Gateshead, NE8 1EB. World Science Fiction Convention is a service mark of the World Science Fiction Society, an unincorporated literary society.

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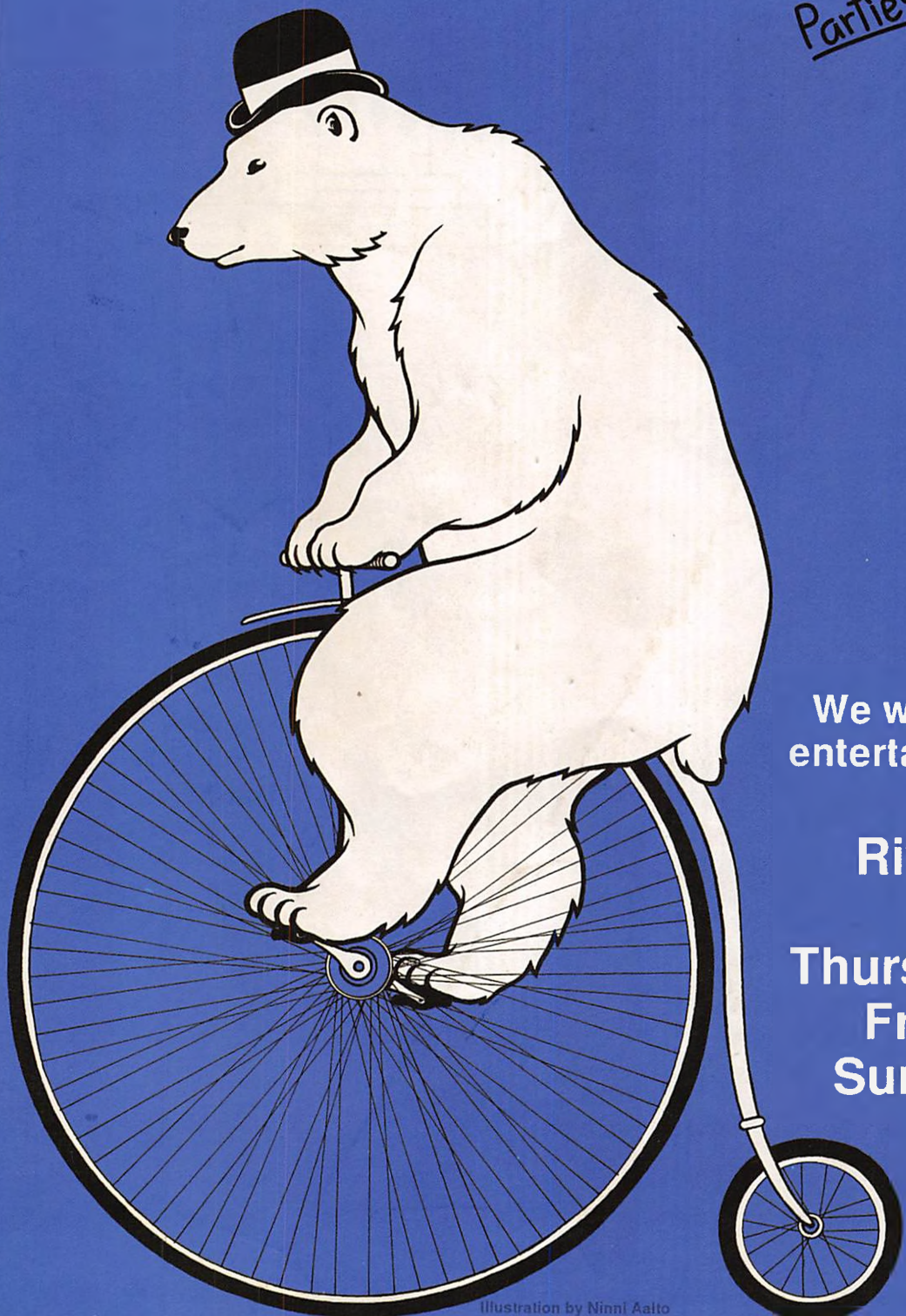


Illustration by Ninni Aalto

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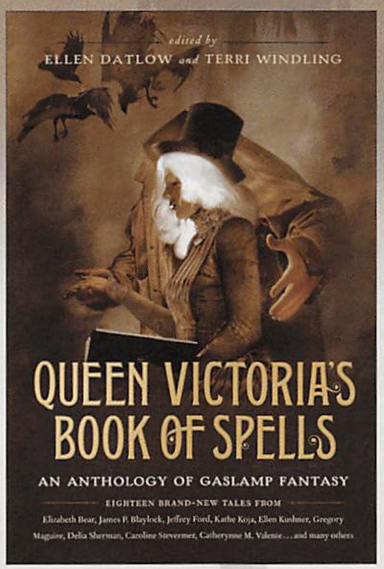
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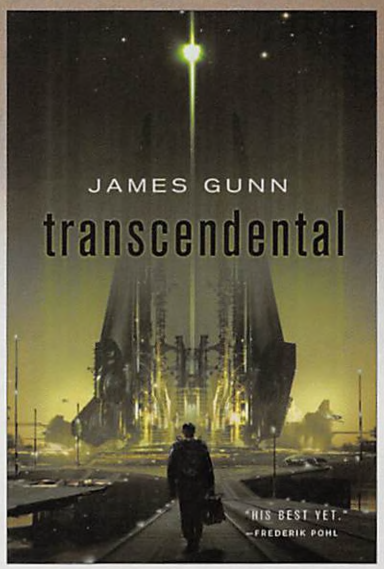
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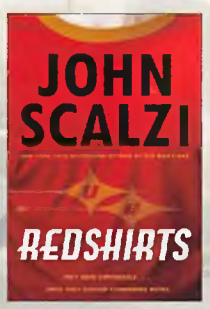
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bestselling author of *Gateway*



CONGRATULATIONS

TO TOR'S 2013 HUGO NOMINEES:

JOHN SCALZI
for Best Novel with ***Redshirts: A Novel with Three Codas***

LIZ GORINSKY and **PATRICK NIELSEN HAYDEN**
for **Best Editor—Long Form**

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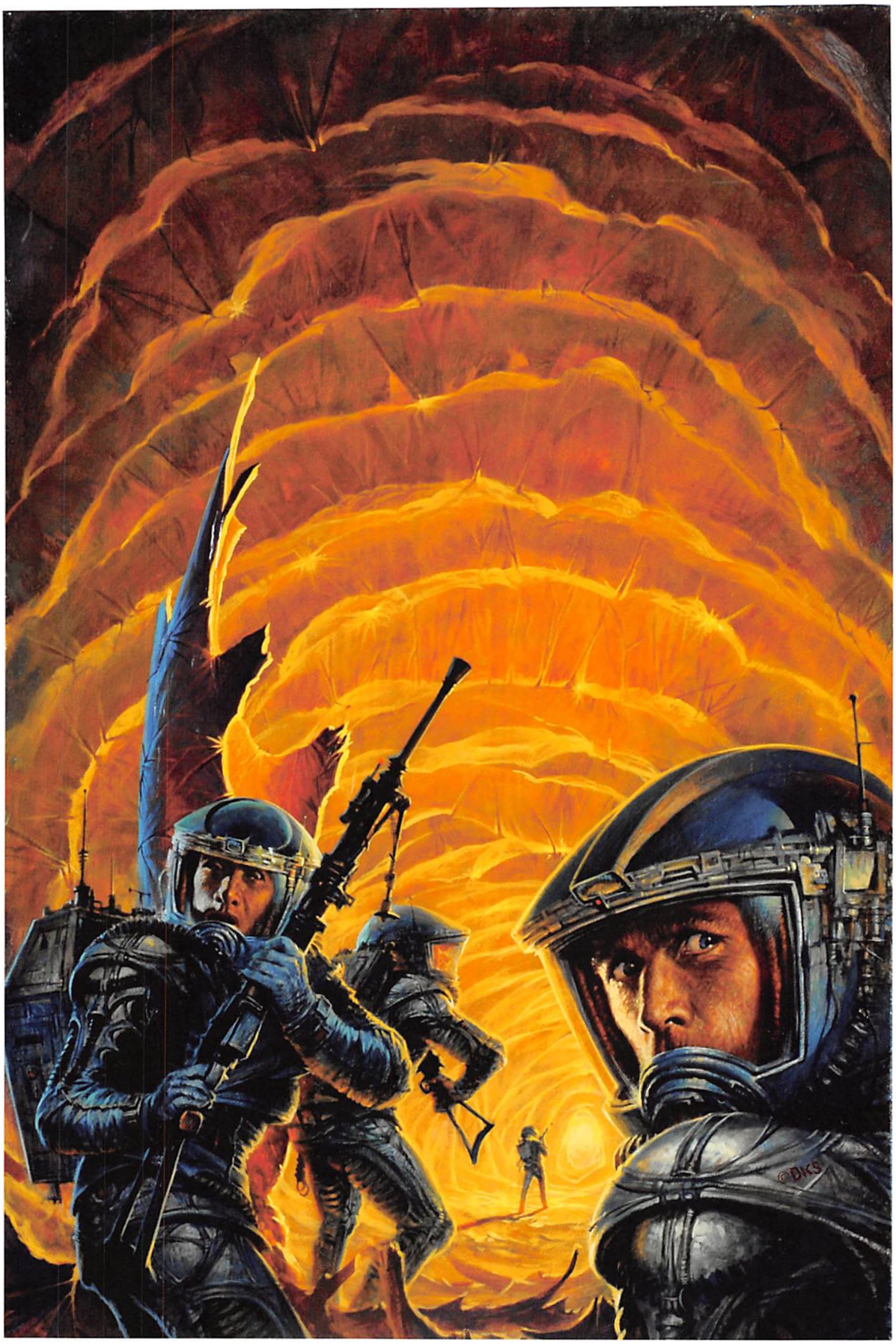
The Wizardry of Darrell K. Sweet



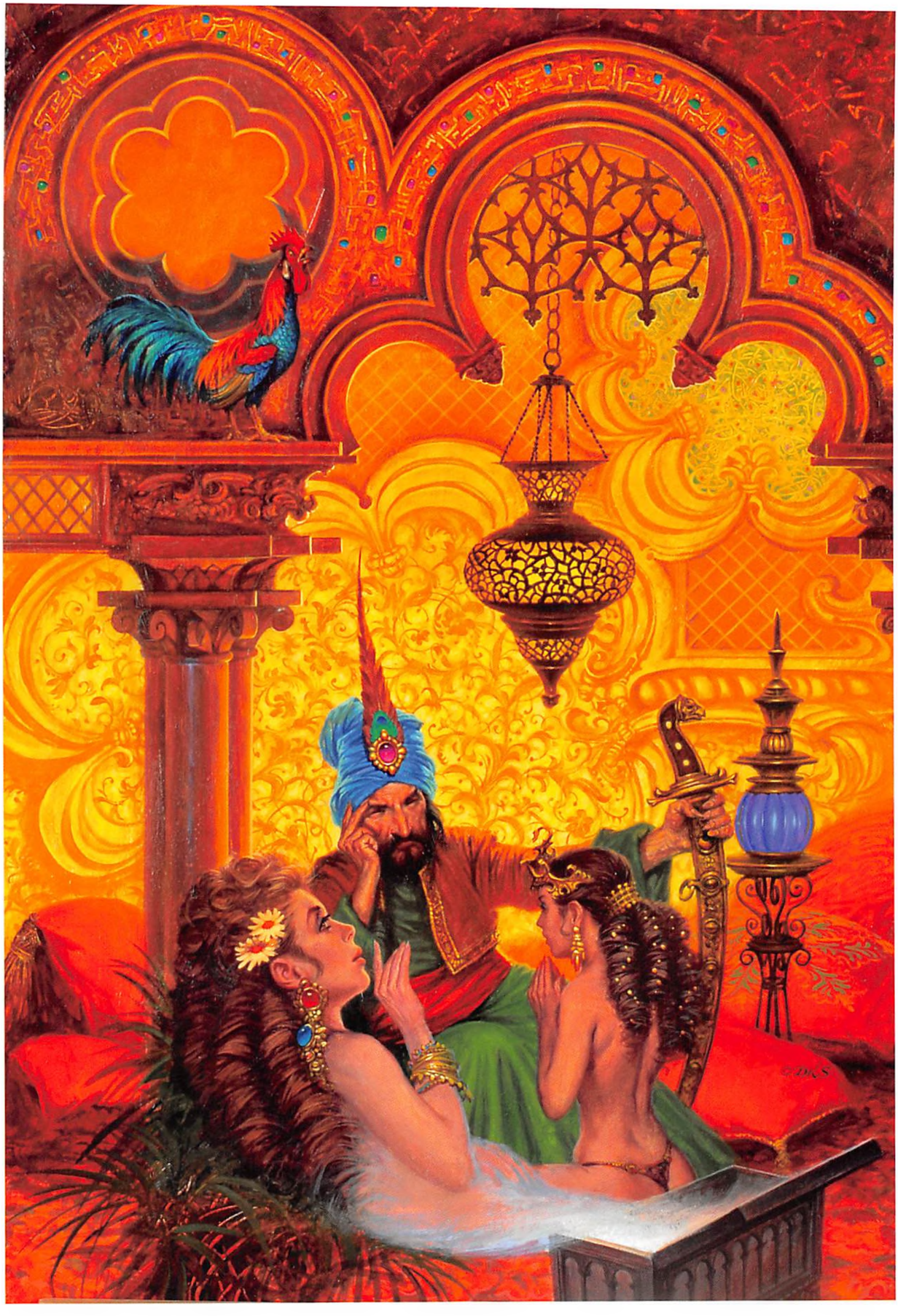
Lucky Star and the Rings of Saturn



Manhattan Transfer



The Run To Chaos Keep



The Wellspring of Chaos



The Fallible Fiend

Living His Dream In Wyoming . . .



Darrell K. and Janet Sweet standing with Hank the dog outside the house they built near Cody, Wyoming.



Sitting on top of a ridge, the house commands a magnificent view of the valley from the living room.



Darrell's artistic center took up only half of his workshop. The rest was devoted to various crafts and projects.



The most often used portion of his reference library was in the workshop.



This magazine page taped to a file cabinet was the first thing one saw entering the workshop.



Darrell R. Sweet in the kitchen. One of his father's more personal paintings hangs on the wall.

Darrell R. Sweet, his wife Ricki, their daughter Lily and Bo the dog in front of their new home.



A view of the mountains from the living room with one of Darrell R. Sweet's bronze sculptures.



Photos by Diana Thayer

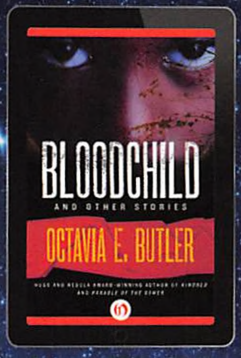


Harpy Thyme

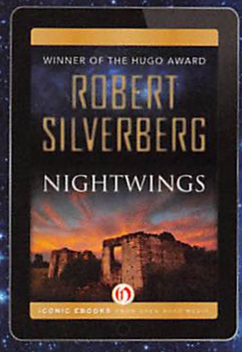
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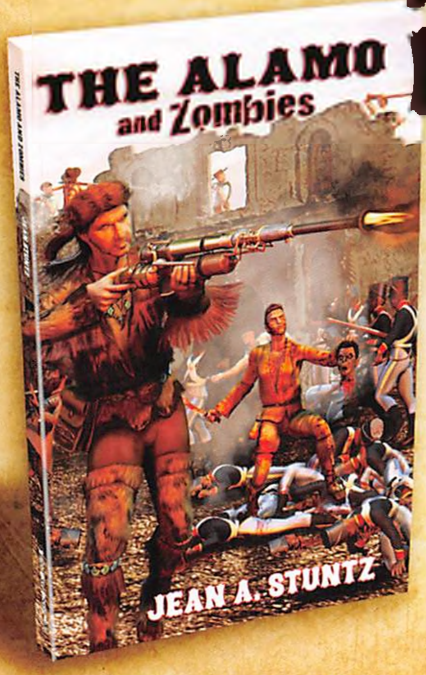
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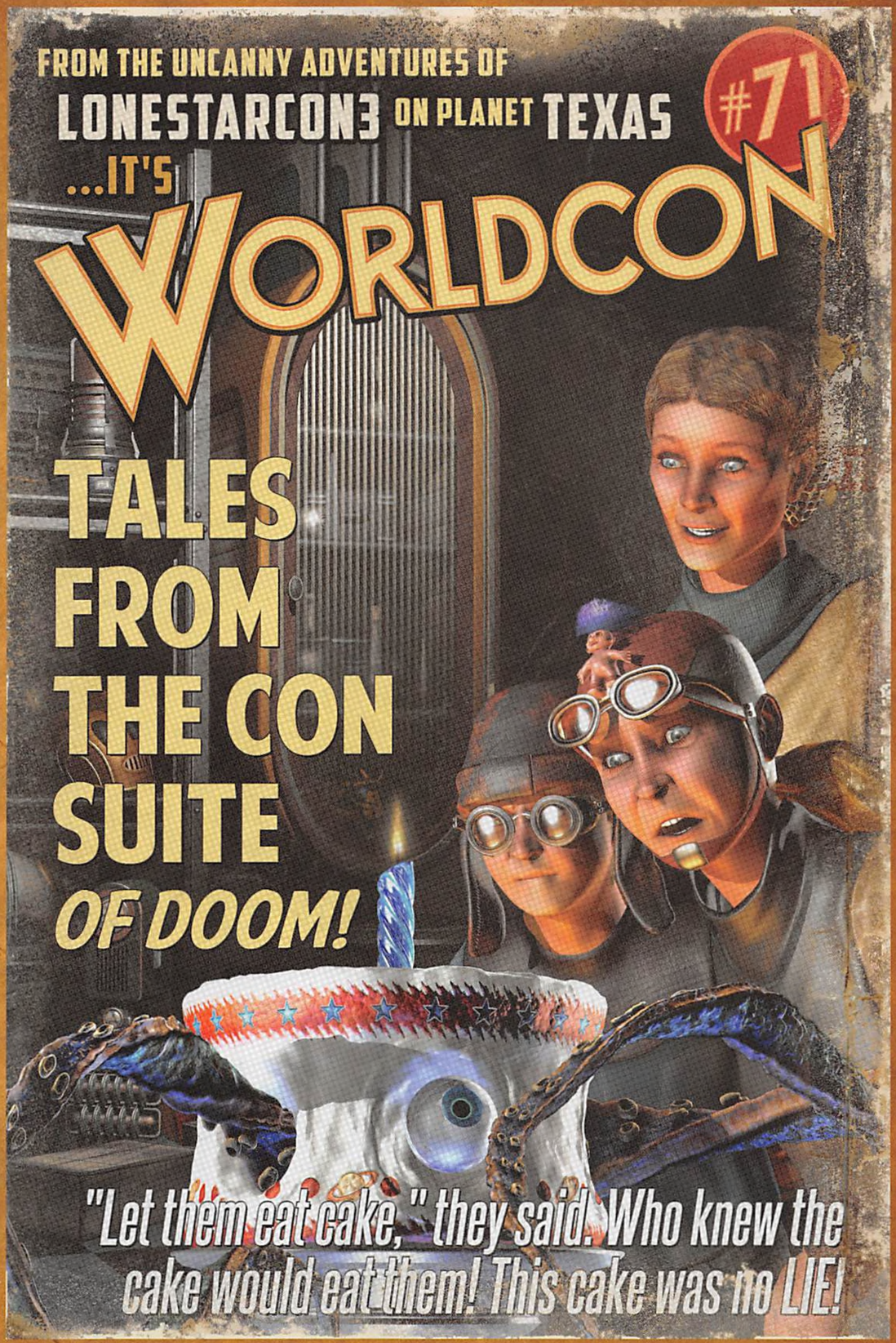
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Pulp-O-Mizer Competition Winner

Tales from the Con Suite by Pamela Larson



We would like to thank Bradley Schenck, creator of the Pulp-O-Mizer, for his support. The Pulp-O-Mizer can be found on Bradley's website at http://thrilling-tales.webomator.com/, along with fiction and artwork taken from Bradley's unique imagining of retro futures.



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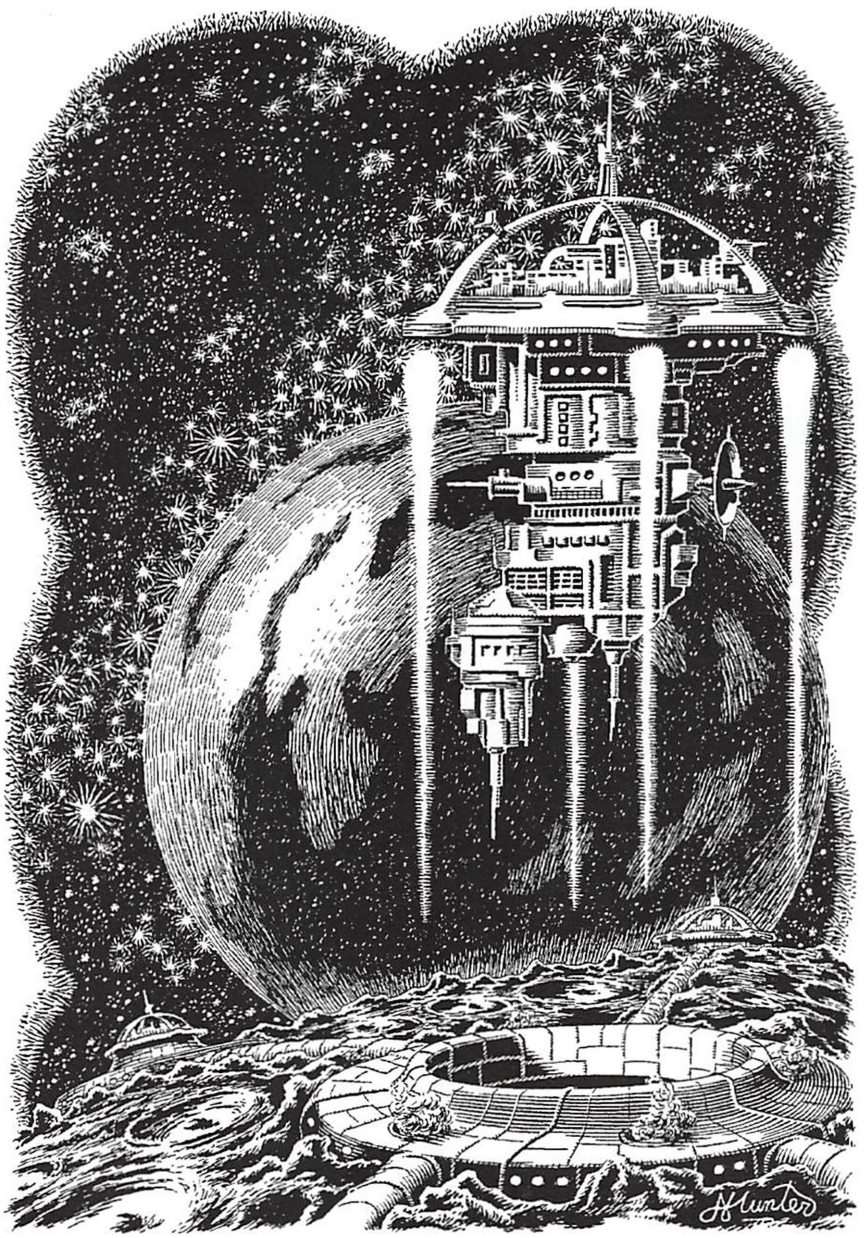
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The Hugo Awards

In 1953 the World Science Fiction Convention created the Hugo Awards, named for Hugo Gernsback, honoring the best work in the genre. After a year's hiatus, the awards became an annual tradition, whose presentation is a highlight of every Worldcon. On three occasions Worldcons have presented Retro-Hugo Awards, filling in some of the blank spaces in SF's honors.

The Hugos are unique among genre awards in that they are decided by vote of the Worldcon membership – fans. The categories vary from time to time, and each convention committee chooses its own distinctive trophy base, but two things are a constant: the rocket is fundamentally the original design by Ben Jason and Jack McKnight, and the honor is considered the height of science fictional achievement.



2013 Hugo Award Nominees

& *The John W. Campbell Memorial Award*



BEST NOVEL

2312, by Kim Stanley Robinson (Orbit)

Blackout, by Mira Grant (Orbit)

Captain Vorpatril's Alliance, by Lois McMaster Bujold (Baen)

Redshirts: A Novel with Three Codas, by John Scalzi (Tor)

Throne of the Crescent Moon, by Saladin Ahmed (DAW)

BEST NOVELLA

After the Fall, Before the Fall, During the Fall by Nancy Kress (Tachyon Publications)

The Emperor's Soul by Brandon Sanderson (Tachyon Publications)

On a Red Station, Drifting by Aliette de Bodard (Immersion Press)

San Diego 2014: The Last Stand of the California Browncoats by Mira Grant (Orbit)

"The Stars Do Not Lie" by Jay Lake (*Asimov's*, Oct-Nov 2012)

BEST NOVELETTE

"The Boy Who Cast No Shadow", by Thomas Olde Heuvelt (*Postscripts: Unfit For Eden*, PS Publications)

"Fade To White", by Catherynne M. Valente (*Clarkesworld*, August 2012)

"The Girl-Thing Who Went Out for Sushi", by Pat Cadigan (*Edge of Infinity*, Solaris)

In Sea-Salt Tears, by Seanan McGuire (self-published)

"Rat-Catcher", by Seanan McGuire (*A Fantasy Medley 2*, Subterranean)

BEST SHORT STORY

"Immersion" by Aliette de Bodard (*Clarkesworld*, June 2012)

"Mantis Wives" by Kij Johnson (*Clarkesworld*, August 2012)

"Mono no Aware" by Ken Liu (*The Future is Japanese*, VIZ Media LLC)

Note: category has 3 nominees due to a 5% requirement under Section 3.8.5 of the WSFS constitution.



BEST RELATED WORK

The Cambridge Companion to Fantasy Literature, edited by Edward James and Farah Mendlesohn (Cambridge University Press)

Chicks Dig Comics: A Celebration of Comic Books by the Women Who Love Them, edited by Lynne M. Thomas and Sigrid Ellis (Mad Norwegian Press)

Chicks Unravel Time: Women Journey Through Every Season of Doctor Who, edited by Deborah Stanish and L.M. Myles (Mad Norwegian Press)

I Have an Idea for a Book . . . The Bibliography of Martin H. Greenberg, compiled by Martin H. Greenberg, edited by John Helfers (The Battered Silicon Dispatch Box)

Writing Excuses Season Seven, by Brandon Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler, and Jordan Sanderson

BEST GRAPHIC STORY

Grandville Bête Noire, written and illustrated by Bryan Talbot (Dark Horse Comics, Jonathan Cape)

Locke & Key Volume 5: Clockworks, written by Joe Hill, illustrated by Gabriel Rodriguez (IDW)

Saga, Volume One, written by Brian K. Vaughn, illustrated by Fiona Staples (Image Comics)

Schlock Mercenary: Random Access Memorabilia, by Howard Tayler, colors by Travis Walton (Hypernode Media)

Saucer Country, Volume 1: Run, written by Paul Cornell, illustrated by Ryan Kelly, Jimmy Broxton and Goran Sudžuka (Vertigo)

BEST DRAMATIC PRESENTATION, Long Form

The Avengers, screenplay and directed by Joss Whedon (Marvel Studios, Disney, and Paramount)

The Cabin in the Woods, screenplay by Drew Goddard and Joss Whedon; directed by Drew Goddard (Mutant Enemy and Lionsgate)

The Hobbit: An Unexpected Journey, screenplay by Fran Walsh, Philippa Boyens, Peter Jackson and Guillermo del Toro; directed by Peter Jackson (WingNut Films, New Line Cinema, MGM, and Warner Bros)

The Hunger Games, screenplay by Gary Ross and Suzanne Collins; directed by Gary Ross (Lionsgate and Color Force)

Looper, screenplay and directed by Rian Johnson (FilmDistrict and EndGame Entertainment)

BEST DRAMATIC PRESENTATION, Short Form

Doctor Who: "The Angels Take Manhattan", written by Steven Moffat; directed by Nick Hurran (BBC Wales)

Doctor Who: "Asylum of the Daleks", written by Steven Moffat; directed by Nick Hurran (BBC Wales)

Doctor Who: "The Snowmen", written by Steven Moffat; directed by Saul Metzstein (BBC Wales)

Fringe: "Letters of Transit", written by J.J. Abrams, Alex Kurtzman, Roberto Orci, Akiva Goldsman, J. H. Wyman, and Jeff Pinkner; directed by Joe Chappelle (Fox)

Game of Thrones: "Blackwater", written by George R. R. Martin; directed by Neil Marshall; created by David Benioff and D.B. Weiss (HBO)

BEST EDITOR, Short Form

John Joseph Adams

Neil Clarke

Stanley Schmidt

Jonathan Strahan

Sheila Williams

BEST EDITOR, Long Form

Lou Anders

Sheila Gilbert

Liz Gorinsky

Patrick Nielsen Hayden

Toni Weisskopf

BEST PROFESSIONAL ARTIST

Vincent Chong

Julie Dillon

Dan Dos Santos

Chris McGrath

John Picacio



BEST SEMIPROZINE

Apex Magazine, edited by Lynne M. Thomas, Jason Sizemore and Michael Damian Thomas

Beneath Ceaseless Skies, edited by Scott H. Andrews

Clarkesworld, edited by Neil Clarke, Jason Heller, Sean Wallace and Kate Baker

Lightspeed, edited by John Joseph Adams and Stefan Rudnicki

Strange Horizons, edited by Niall Harrison, Jed Hartman, Brit Mandelo, An Owomoyela, Julia Rios, Abigail Nussbaum, Sonya Taaffe, Dave Nagdeman, and Rebecca Cross

BEST FANZINE

Banana Wings, edited by Claire Brialey and Mark Plummer

The Drink Tank, edited by Christopher J Garcia and James Bacon

Elitist Book Reviews, edited by Steven Diamond

Journey Planet, edited by James Bacon, Christopher J Garcia, Emma J. King, Helen J. Montgomery and Pete Young

SF Signal, edited by John DeNardo, JP Frantz, and Patrick Hester

BEST FANCAST

The Coode Street Podcast, Jonathan Strahan and Gary K. Wolfe

Galactic Suburbia Podcast, Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts (Presenters), and Andrew Finch (Producer)

SF Signal Podcast, Patrick Hester, John DeNardo, and J. P. Frantz

SF Squeecast, Elizabeth Bear, Paul Cornell, Seanan McGuire, Lynne M. Thomas, Catherynne M. Valente (Presenters), and David McHone-Chase (Technical Producer)

StarShipSofa, Tony C. Smith

BEST FAN WRITER

James Bacon

Christopher J Garcia

Mark Oshiro

Tansy Rayner Roberts

Steven H Silver

BEST FAN ARTIST

Galen Dara

Brad W. Foster

Spring Schoenhuth

Maurine Starkey

Steve Stiles

2013 JOHN W. CAMPBELL AWARD NOMINEES

** Finalists in their 2nd year of eligibility*

Zen Cho*

Max Gladstone

Mur Lafferty*

Stina Leicht*

Chuck Wendig*

Hugo Award Winners

Since 1953

1953

Presented at 11th Worldcon
Philadelphia, Pennsylvania • September 5-7

NOVEL: *The Demolished Man* by Alfred Bester [*Galaxy* Jan, Feb, Mar 1952; Shasta, 1951]

PROFESSIONAL MAGAZINE: (tie) *Astounding Science Fiction* ed. by John W. Campbell, Jr.; *Galaxy* ed. by H. L. Gold

COVER ARTIST: (tie) Hannes Bok; Ed Emshwiller

INTERIOR ILLUSTRATOR: Virgil Finlay

EXCELLENCE IN FACT ARTICLES: Willy Ley

NEW SF AUTHOR OR ARTIST: Philip Jose Farmer

#1 FAN PERSONALITY: Forrest J. Ackerman

1955

Presented at Clevention
Cleveland, Ohio •September 2-5

NOVE: *They'd Rather Be Right* by Mark Clifton and Frank Riley [*Astounding* Aug,Sep,Oct,Nov 1954]

NOVELETTE: "The Darfsteller" by Walter M. Miller, Jr. [Astounding Jan 1955]

SHORT STORY: "Allamagoosa" by Eric Frank Russell [*Astounding* May 1955; *Sci Fiction*, scifi.com 2004-09-15]

PROFESSIONAL MAGAZINE: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Fantasy Times* ed. by James V. Taurasi, Sr. and Ray Van Houten

1956

Presented at NyCon II
New York, New York • August 31–September 3

NOVEL: *Double Star* by Robert A. Heinlein [*Astounding* Feb, Mar, Apr 1956]

NOVELETTE: "Exploration Team" (alt: "Combat Team") by Murray Leinster [*Astounding* Mar 1956]

SHORT STORY: "The Star" by Arthur C. Clarke [*Infinity* Nov 1955]

PROFESSIONAL MAGAZINE: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Inside and Science Fiction Advertiser* ed. by Ron Smith

FEATURE WRITER: Willy Ley

BOOK REVIEWER: Damon Knight

PROMISING NEW AUTHOR: Robert Silverberg

1957

Presented at Loncon I
London, England • September 6-9
Hugos given only to periodicals this year

AMERICAN PROFESSIONAL MAGAZINE: *Astounding Science Fiction* ed. by John W. Campbell, Jr.

BRITISH PROFESSIONAL MAGAZINE: *New Worlds* ed. by John Carnell

FANZINE: *Science Fiction Times* ed. by James V. Taurasi, Sr., Ray Van Houten and Frank R. Prieto, Jr.



1953 Worldcon Banquet, Ackerman receives very first Hugo Award, Asimov standing in background. (Photo via Forry Ackerman, from the collection of Andrew Porter)

1958

Presented at Solacon
South Gate, California • August 29–September 1

NOVEL OR NOVELETTE: *The Big Time* by Fritz Leiber [*Galaxy* Mar, Apr 1958]

SHORT STORY: "Or All the Seas with Oysters" by Avram Davidson [*Galaxy* May 1958]

OUTSTANDING MOVIE: *The Incredible Shrinking Man* [Universal, 1957] screenplay by Richard Matheson, based on his novel; directed by Jack Arnold

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher

OUTSTANDING ARTIST: Frank Kelly Freas

OUTSTANDING ACTIFAN: Walt Willis

1959

Presented at Detention
Detroit, Michigan • September 4-7

NOVEL: *A Case of Conscience* by James Blish [Ballantine, 1958]

NOVELETTE: "The Big Front Yard" by Clifford D. Simak [*Astounding* Oct 1958]

SHORT STORY: "That Hell-Bound Train" by Robert Bloch [*F&SF* Sep 1958]

SF OR FANTASY MOVIE: No Award

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Anthony Boucher and Robert P. Mills

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Fanac* ed. by Terry Carr and Ron Ellik

BEST NEW AUTHOR OF 1958: No Award

1960

Presented at Pittcon
Pittsburgh, Pennsylvania • September 3-5

NOVEL: *Starship Troopers* (alt. *Starship Soldier*) by Robert A. Heinlein [F&SF Oct, Nov 1959; Putnam, 1959]

SHORT FICTION: "Flowers for Algernon" by Daniel Keyes [F&SF Apr 1959]

DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Cry of the Nameless* ed. by F. M. Busby, Elinor Busby, Burnett Toskey, and Wally Weber

1961

Presented at Seacon
Seattle, Washington • September 2-4

NOVEL: *A Canticle for Leibowitz* by Walter M. Miller, Jr. [J. B. Lippincott, 1959]



Lois Miles, a model hired by the Cinvention committee to function as Miss Science Fiction. "Fans were pleasantly amazed to discover that Miss Science Fiction, Lois Jean Miles, was a real s-f enthusiast. She could talk the subject intelligently and she had a pleasant sense of humor. David A. Kyle observed smugly that he needn't have brought a model all the way from New York if all he'd wanted was to hire a shapely body." (Photo via Forry Ackerman, from the collection of Andrew Porter)

SHORT FICTION: "The Longest Voyage" by Poul Anderson [*Analog* Dec 1960]

DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling

PROFESSIONAL MAGAZINE: *Astounding/Analog* ed. John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Who Killed Science Fiction?* (one-shot) ed. by Earl Kemp

1962

Presented at Chicon III
Chicago, Illinois • August 31–September 3

NOVEL: *Stranger in a Strange Land* by Robert A. Heinlein [Putnam, 1961]

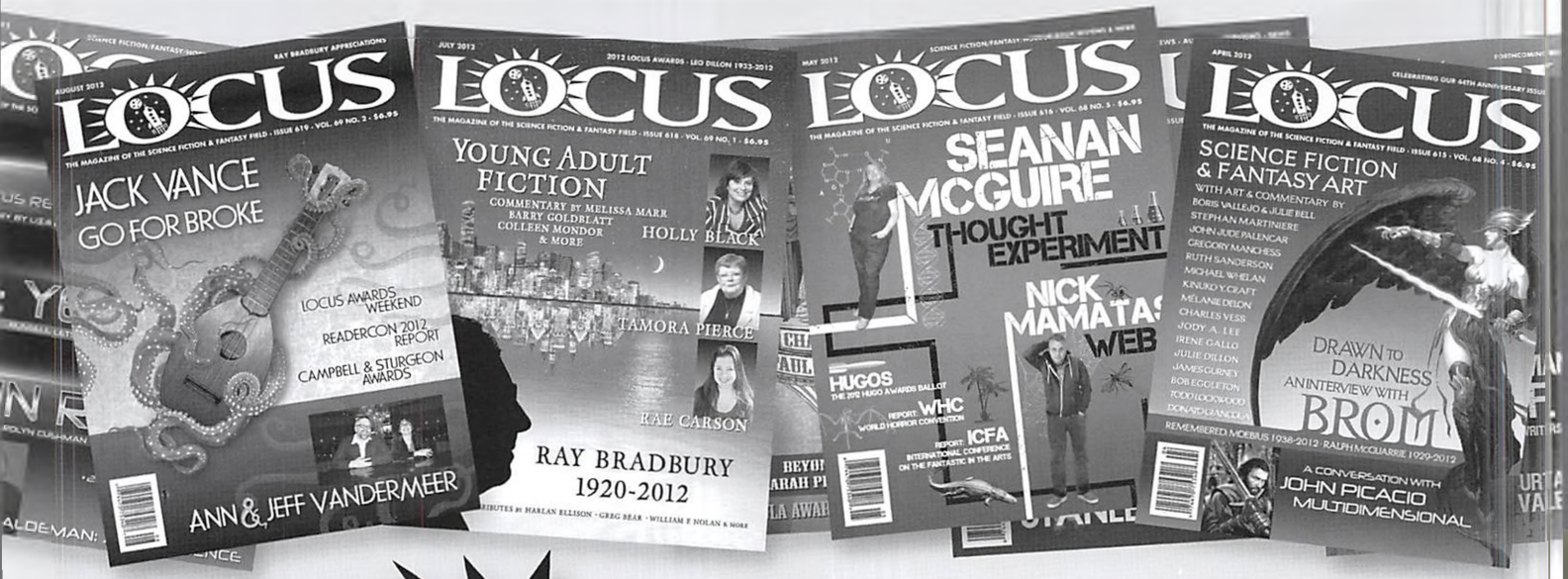
SHORT FICTION: the "Hothouse" series (alt: *The Long Afternoon of Earth*) by Brian W. Aldiss [*F&SF* Feb, Apr, Jul, Sep, Dec 1961]

DRAMATIC PRESENTATION: *The Twilight Zone* (TV series) [CBS] by Rod Serling

PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Warhoon* ed. by Richard Bergeron



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Hugo Winners *(continued)*

1963

Presented at DisCon
Washington, DC • August 31–September 2

NOVEL: *The Man in the High Castle* by Philip K. Dick [Putnam, 1962]

SHORT FICTION: "The Dragon Masters" by Jack Vance [*Galaxy* Aug 1962]

DRAMATIC PRESENTATION: No Award

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Robert P. Mills and Avram Davidson

PROFESSIONAL ARTIST: Roy G. Krenkel

FANZINE: *Xero* ed. by Richard A. Lupoff and Pat Lupoff

1964

Presented at Pacificon II
Oakland, California • September 4-7

NOVEL: *Here Gather the Stars* (alt: *Way Station*) by Clifford D. Simak [*Galaxy* Jun,Aug 1963]

SHORT FICTION: "No Truce With Kings" by Poul Anderson [*F&SF* Jun 1963]

PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Amra* ed. by George H. Scithers

SF BOOK PUBLISHER: Ace

1965

Presented at Loncon II
London, England • August 27-30

NOVEL: *The Wanderer* by Fritz Leiber [Ballantine, 1964]

SHORT STORY: "Soldier, Ask Not" by Gordon R. Dickson [*Galaxy* Oct 1964]

DRAMATIC PRESENTATION: *Dr. Strangelove* (1964) [Hawk Films/ Columbia] screenplay by Stanley Kubrick and Terry Southern and Peter George; directed by Stanley Kubrick; based on the novel *Red Alert* by Peter George

PROFESSIONAL MAGAZINE: *Analog Science Fiction and Fact* ed. by John W. Campbell, Jr.

PROFESSIONAL ARTIST: Ed Emshwiller

FANZINE: *Yandro* ed. by Robert Coulson and Juanita Coulson

SF BOOK PUBLISHER: Ballantine

1966

Presented at Tricon
Cleveland, Ohio • September 1-5

NOVEL: (tied) *Dune* by Frank Herbert [Chilton, 1965]; *...And Call Me Conrad* (alt: *This Immortal*) by Roger Zelazny [*F&SF* Oct, Nov 1965; Ace, 1965]

SHORT FICTION: "'Repent, Harlequin!' Said the Ticktockman" by Harlan Ellison [*Galaxy* Dec 1965]

PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST: Frank Frazetta

FANZINE: *ERB-dom* ed. by Camille Cazedessus, Jr.

ALL-TIME SERIES: "Foundation" series by Isaac Asimov

1967

Presented at Nycon III
New York, New York • August 31–September 4

NOVEL: *The Moon Is a Harsh Mistress* by Robert A. Heinlein [*If* Dec 1965, Jan, Feb, Mar, Apr 1966; Putnam, 1966]

NOVELETTE: "The Last Castle" by Jack Vance [*Galaxy* Apr 1966]

SHORT STORY: "Neutron Star" by Larry Niven [*If* Oct 1966]

DRAMATIC PRESENTATION: *Star Trek* – "The Menagerie" (1966) [Desilu] written by Gene Roddenberry; directed by Marc Daniels

PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Niekas* ed. by Edmund R. Meskys and Felice Rolfe

FAN WRITER: Alexei Panshin

FAN ARTIST: Jack Gaughan

1968

Presented at Baycon
Oakland, California • August 29–September 2

NOVEL: *Lord of Light* by Roger Zelazny [Doubleday, 1967]

NOVELLA: (tied) "Riders of the Purple Wage" by Philip Jose Farmer [*Dangerous Visions*, 1967] and "Weyr Search" by Anne McCaffrey [*Analog* Oct 1967]

NOVELETTE: "Gonna Roll the Bones" by Fritz Leiber [*Dangerous Visions*, 1967]

SHORT STORY: "I Have No Mouth, and I Must Scream" by Harlan Ellison [*If* Mar 1967]

DRAMATIC PRESENTATION: *Star Trek* – "City on the Edge of Forever" (1967) [Desilu] written by Harlan Ellison; directed by Joseph Pevney

PROFESSIONAL MAGAZINE: *If* ed. by Frederik Pohl

PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Amra* ed. by George H. Scithers

FAN WRITER: Ted White

FAN ARTIST: George Barr

1969

Presented at St. Louiscon
St. Louis, Missouri • August 28–September 1

NOVEL: *Stand on Zanzibar* by John Brunner [Doubleday, 1968]

NOVELLA: "Nightwings" by Robert Silverberg [*Galaxy* Sep 1968

]**NOVELETTE:** "The Sharing of Flesh" by Poul Anderson [*Galaxy* Dec 1968]

SHORT STORY: "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison [*Galaxy* Jun 1968]

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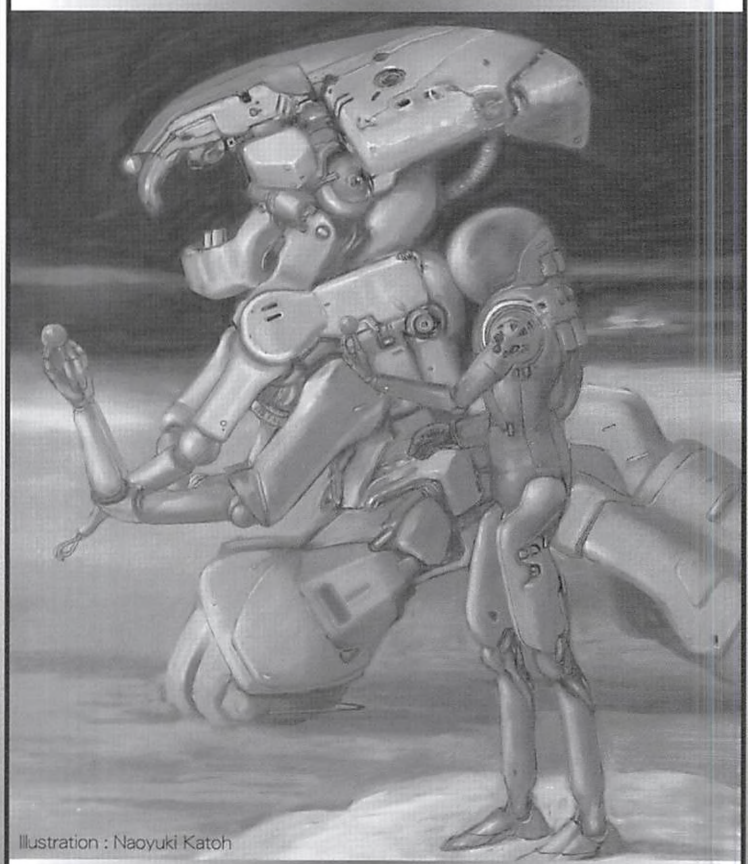


Illustration : Naoyuki Katoh

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Hugo Winners *(continued)*

DRAMATIC PRESENTATION: *2001: A Space Odyssey* (1968) [Paramount] screenplay by Arthur C. Clarke and Stanley Kubrick; directed by Stanley Kubrick; based on the story "The Sentinel" by Arthur C. Clarke

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Jack Gaughan

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: Harry Warner, Jr.

FAN ARTIST: Vaughn Bodé

1970

Presented at Heicon `70
Heidelberg, Germany • August 20-24

NOVEL: *The Left Hand of Darkness* by Ursula K. Le Guin [Ace, 1969]

NOVELLA: "Ship of Shadows" by Fritz Leiber [*F&SF* Jul 1969]

SHORT STORY: "Time Considered as a Helix of Semi-Precious Stones" by Samuel R. Delany [*New Worlds* Dec 1968]

DRAMATIC PRESENTATION: TV Coverage of Apollo XI

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: Wilson Tucker

FAN ARTIST: Tim Kirk

1971

Presented at Noreascon
Boston, Massachusetts • September 2-6

NOVEL: *Ringworld* by Larry Niven [Ballantine, 1970]

NOVELLA: "Ill Met in Lankhmar" by Fritz Leiber [*F&SF* Apr 1970]

SHORT STORY: "Slow Sculpture" by Theodore Sturgeon [*Galaxy* Feb 1970]

DRAMATIC PRESENTATION: No Award

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Leo and Diane Dillon

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Alicia Austin

1972

Presented at L.A.Con
Los Angeles, California • September 1-4

NOVEL: *To Your Scattered Bodies Go* by Philip Jose Farmer [Putnam, 1971]

NOVELLA: "The Queen of Air and Darkness" by Poul Anderson [*F&SF* Apr 1971]

SHORT STORY: "Inconstant Moon" by Larry Niven [*All the Myriad Ways*, 1971]

DRAMATIC PRESENTATION: *A Clockwork Orange* (1971) [Hawk Films/Polaris/Warner Brothers] screenplay by Stanley Kubrick; directed by Stanley Kubrick; based on the novel by Anthony Burgess

PROFESSIONAL MAGAZINE: *The Magazine of Fantasy & Science Fiction* ed. by Edward L. Ferman

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Harry Warner, Jr.

FAN ARTIST: Tim Kirk

1973

Presented at Torcon 2
Toronto, Canada • August 31-September 3

NOVEL: *The Gods Themselves* by Isaac Asimov [*Galaxy* Mar/Apr, May/Jun 1972; *If* Mar/Apr 1972]

NOVELLA: "The Word for World is Forest" by Ursula K. Le Guin [*Again, Dangerous Visions*, 1972]

NOVELETTE: "Goat Song" by Poul Anderson [*F&SF* Feb 1972]

SHORT STORY: (tie) "Eurema's Dam" by R. A. Lafferty [*New Dimensions #2*, 1972]; "The Meeting" by Frederik Pohl and C. M. Kornbluth [*F&SF* Nov 1972]

DRAMATIC PRESENTATION: *Slaughterhouse Five* (1972) [Universal] screenplay by Stephen Geller; directed by George Roy Hill; based on the novel by Kurt Vonnegut, Jr.

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Energumen* ed. by Mike Glicksohn and Susan Wood Glicksohn

FAN WRITER: Terry Carr

FAN ARTIST: Tim Kirk

1974

Presented at DisCon II
Washington, DC • August 29-September 2

NOVEL: *Rendezvous With Rama* by Arthur C. Clarke [*Galaxy* Sep, Oct 1973; Harcourt Brace Jovanovich, 1973]

NOVELLA: "The Girl Who Was Plugged In" by James Tiptree, Jr. [*New Dimensions #3*, 1973]

NOVELETTE: "The Deathbird" by Harlan Ellison [*F&SF* Mar 1973]

SHORT STORY: "The Ones Who Walk Away from Omelas" by Ursula K. Le Guin [*New Dimensions #3*, 1973]

DRAMATIC PRESENTATION: *Sleeper* (1973) [Rollins-Joffe/MGM/UA] written by Woody Allen and Marshall Brickman; directed by Woody Allen

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: (tie) *The Alien Critic* ed. by Richard E. Geis; *Algol* ed. by Andrew I. Porter

Hugo Winners *(continued)*

FAN WRITER: Susan Wood

FAN ARTIST: Tim Kirk

1975

Presented at Aussiecon
Melbourne, Australia • August 14-17

NOVEL: *The Dispossessed* by Ursula K. Le Guin [Harper & Row, 1974]

NOVELLA: "A Song for Lya" by George R. R. Martin [*Analog* Jun 1974]

NOVELETTE: "Adrift Just Off the Islets of Langerhans" by Harlan Ellison [*F&SF* Oct 1974 7]

SHORT STORY: "The Hole Man" by Larry Niven [*Analog* Jan 1974]

DRAMATIC PRESENTATION: *Young Frankenstein* (1974) [20th Century Fox] screenplay by Gene Wilder and Mel Brooks; screen story by Gene Wilder and Mel Brooks; directed by Mel Brooks; based on the characters in the novel *Frankenstein* by Mary Wollstonecraft Shelley

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *The Alien Critic* ed. by Richard E. Geis

FAN WRITER: Richard E. Geis

FAN ARTIST: Bill Rotsler

1976

Presented at MidAmeriCon
Kansas City, Missouri • September 2-6

NOVEL: *The Forever War* by Joe Haldeman [St. Martin's Press, 1974]

NOVELLA: "Home is the Hangman" by Roger Zelazny [*Analog* Nov 1975]

NOVELETTE: "The Borderland of Sol" by Larry Niven [*Analog* Jan 1975]

SHORT STORY: "Catch That Zeppelin!" by Fritz Leiber [*F&SF* Mar 1975]

DRAMATIC PRESENTATION: *A Boy and His Dog* (1975) [LQ/JAF] screenplay by L. Q. Jones and Wayne Cruseturner; story by Harlan Ellison; directed by L. Q. Jones

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Tim Kirk

1977

Presented at SunCon
Miami Beach, Florida • September 2-5

NOVEL: *Where Late the Sweet Birds Sang* by Kate Wilhelm [Harper & Row, 1976]

NOVELLA: (tie) "By Any Other Name" by Spider Robinson [*Analog* Nov 1976]; "Houston, Houston, Do You Read?" by James Tiptree, Jr. [*Aurora: Beyond Equality*, Fawcett, 1976]

NOVELETTE: "The Bicentennial Man" by Isaac Asimov [*Stellar 2* ed. by Judy-Lynn del Rey, Ballantine, 1976]

SHORT STORY: "Tricentennial" by Joe Haldeman [*Analog* Jul 1976]

DRAMATIC PRESENTATION: No Award

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Rick Sternbach

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: (tie) Richard E. Geis; Susan Wood

FAN ARTIST: Phil Foglio

1978

Presented at IguanaCon
Phoenix, Arizona • August 30-September 4

NOVEL: *Gateway* by Frederik Pohl [*Galaxy* Nov, Dec 1976, Mar 1977; St. Martin's Press, 1977]

NOVELLA: "Stardance" by Spider Robinson and Jeanne Robinson [*Analog* Mar 1977]

NOVELETTE: "Eyes of Amber" by Joan D. Vinge [*Analog* Jun 1977]

SHORT STORY: "Jeffty Is Five" by Harlan Ellison [*F&SF* Jul 1977]

DRAMATIC PRESENTATION: *Star Wars* (1977) [Lucasfilm] written and directed by George Lucas

PROFESSIONAL EDITOR: George H. Scithers

PROFESSIONAL ARTIST: Rick Sternbach

FANZINE: *Locus* ed. by Charles N. Brown and Dena Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Phil Foglio

1979

Presented at Seacon'79
Brighton, England • August 23-26

NOVEL: *Dreamsnake* by Vonda McIntyre [Houghton Mifflin, 1978]

NOVELLA: "The Persistence of Vision" by John Varley [*F&SF* Mar 1978]

NOVELETTE: "Hunter's Moon" by Poul Anderson [Analog Nov 1978]

SHORT STORY: "Cassandra" by C.J. Cherryh [*F&SF* Oct 1978]

DRAMATIC PRESENTATION: *Superman* [Alexander Salkind, 1978] screenplay by Mario Puzo, David Newman, Leslie Newman, and Robert Benton; story by Mario Puzo; directed by Richard Donner; based on the character created by Jerry Siegel and Joe Shuster

PROFESSIONAL EDITOR: Ben Bova

PROFESSIONAL ARTIST: Vincent Di Fate

FANZINE: *Science Fiction Review* ed. by Richard E. Geis

FAN WRITER: Bob Shaw

FAN ARTIST: Bill Rotsler

1980

Presented at Noreascon Two
Boston, Massachusetts • August 29-September 1

NOVEL: *The Fountains of Paradise* by Arthur C. Clarke [Gollancz, 1979; Harcourt Brace Jovanovich, 1979]

NOVELLA: "Enemy Mine" by Barry B. Longyear [*Asimov's* Sep 1979]

NOVELETTE: "Sandkings" by George R. R. Martin [*Omni* Aug 1979]

SHORT STORY: "The Way of Cross and Dragon" by George R. R. Martin [*Omni* Jun 1979]

NON-FICTION BOOK: *The Science Fiction Encyclopedia* by Peter Nicholls [Doubleday, 1979]

DRAMATIC PRESENTATION: *Alien* [20th Century Fox, 1979] screenplay by Dan O'Bannon; story by Dan O'Bannon and Ronald Shusett; directed by Ridley Scott

PROFESSIONAL EDITOR: George H. Scithers

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Bob Shaw

FAN ARTIST: Alexis Gilliland

1981

Presented at Denvention
Denver, Colorado • September 3-7

NOVEL: *The Snow Queen* by Joan Vinge [Dial Press, 1980]

NOVELLA: "Lost Dorsai" by Gordon R. Dickson [*Destinies v2 #1* Feb/Mar 1980]

NOVELETTE: "The Cloak and the Staff" by Gordon R. Dickson [*Analog* Aug 1980]

SHORT STORY: "Grotto of the Dancing Deer" by Clifford D. Simak [*Analog* Apr 1980]

NON-FICTION BOOK: *Cosmos* by Carl Sagan [Random House, 1980]

DRAMATIC PRESENTATION: *The Empire Strikes Back* (1980) [Lucasfilm] screenplay by Leigh Bracket and Lawrence Kasdan; story by George Lucas; directed by Irvin Kershner

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Susan Wood

FAN ARTIST: Victoria Poyser

1982

Presented at Chicon IV
Chicago, Illinois • September 2-6

NOVEL: *Downbelow Station* by C. J. Cherryh [DAW, 1981]

NOVELLA: "The Saturn Game" by Poul Anderson [*Analog* Feb 1981]

NOVELETTE: "Unicorn Variation" by Roger Zelazny [*Asimov's* Apr 1981]

SHORT STORY: "The Pusher" by John Varley [*F&SF* Oct 1981]

NON-FICTION BOOK: *Danse Macabre* by Stephen King [Everest, 1981]

DRAMATIC PRESENTATION: *Raiders of the Lost Ark* [Lucasfilm, 1981] screenplay by Lawrence Kasdan; story by George Lucas and Philip Kaufman; directed by Steven Spielberg

PROFESSIONAL EDITOR: Edward L. Ferman

PROFESSIONAL ARTIST: Michael Whelan

FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Victoria Poyser

1983

Presented at ConStellation
Baltimore, Maryland • September 1-5

NOVEL: *Foundation's Edge* by Isaac Asimov [Doubleday, 1982]

NOVELLA: "Souls" by Joanna Russ [*F&SF* Jan 1982]

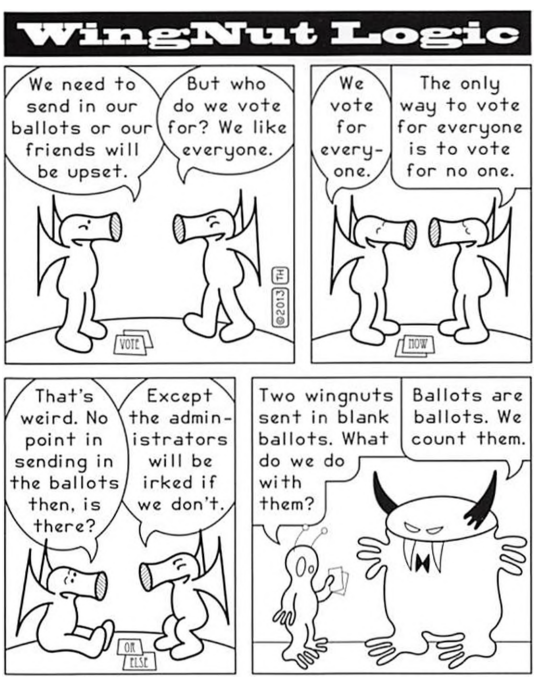
NOVELETTE: "Fire Watch" by Connie Willis [*Asimov's* Feb 1982]

SHORT STORY: "Melancholy Elephants" by Spider Robinson [*Analog* Jun 1982]

NON-FICTION BOOK: *Isaac Asimov: The Foundations of Science Fiction* by James E. Gunn [Oxford, 1982]

DRAMATIC PRESENTATION: *Blade Runner* (1982) [Blade Runner Partnership] screenplay by Hampton Fancher and David Peoples; directed by Ridley Scott; based on the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick

PROFESSIONAL EDITOR: Edward L. Ferman



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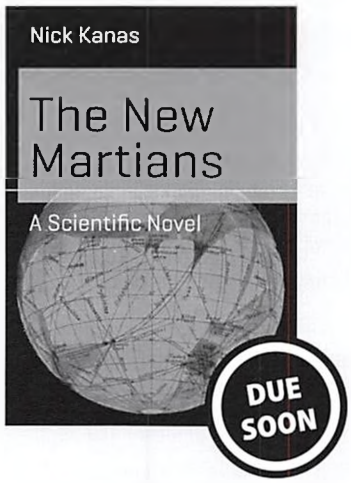
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FANZINE: *Locus* ed. by Charles N. Brown

FAN WRITER: Richard E. Geis

FAN ARTIST: Alexis Gilliland

1984

Presented at L.A.con II
Anaheim, California • August 30-September 3

NOVEL: *Startide Rising* by David Brin [Bantam, 1983]

NOVELLA: "Cascade Point" by Timothy Zahn [*Analog* Dec 1983]

NOVELETTE: "Blood Music" by Greg Bear [*Analog* Jun 1983]

Short Story: "Speech Sounds" by Octavia Butler [*Asimov's* mid-Dec 1983]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction and Fantasy through 1968, Vol 3: Miscellaneous* by Donald H. Tuck [Advent, 1983]

DRAMATIC PRESENTATION: *Return of the Jedi* (1983) [Lucasfilm] written by Lawrence Kasdan and George Lucas; story by George Lucas; directed by Richard Marquand

PROFESSIONAL EDITOR: Shawna McCarthy

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Mike Glyer

FAN ARTIST: Alexis Gilliland

1985

Presented at Aussiecon Two
Melbourne, Australia • August 22-26

NOVEL: *Neuromancer* by William Gibson [Ace, 1984]

NOVELLA: "Press Enter ■" by John Varley [*Asimov's* May 1984]

NOVELETTE: "Bloodchild" by Octavia Butler [*Asimov's* Jun 1984]

SHORT STORY: "Crystal Spheres" by David Brin [*Analog* Jan 1984]

NON-FICTION BOOK: *Wonder's Child: My Life in Science Fiction* by Jack Williamson [Bluejay, 1984]

PROFESSIONAL ARTIST: Michael Whelan

PROFESSIONAL EDITOR: Terry Carr

DRAMATIC PRESENTATION: *2010: Odyssey Two* (1984) [MGM] screenplay by Peter Hyams; directed by Peter Hyams; based on the novel by Arthur C. Clarke

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Dave Langford

FAN ARTIST: Alexis Gilliland

1986

Presented at ConFederation
Atlanta, Georgia • August 28-September 1

NOVEL: *Ender's Game* by Orson Scott Card [Tor, 1985]

NOVELLA: "Twenty-Four Views of Mt. Fuji, by Hokusai" by Roger Zelazny [*Asimov's* Jul 1985]

NOVELETTE: "Paladin of the Lost Hour" by Harlan Ellison [*Universe 15*, 1985; *Twilight Zone* Dec 1985]

SHORT STORY: "Fermi and Frost" by Frederik Pohl [*Asimov's* Jan 1985]

NON-FICTION BOOK: *Science Made Stupid* by Tom Weller [Houghton Mifflin, 1985]

DRAMATIC PRESENTATION: *Back to the Future* (1985) [Amblin/Universal] written by Robert Zemeckis and Bob Gale; directed by Robert Zemeckis

PROFESSIONAL EDITOR: Judy Lynn Del Rey (refused by Lester del Rey)

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Lan's Lantern* ed. by George "Lan" Laskowski

FAN WRITER: Mike Glyer

FAN ARTIST: joan hanke-woods

1987

Presented at Conspiracy '87
Brighton, England • August 27-September 1

NOVEL: *Speaker For the Dead* by Orson Scott Card [Tor, 1986]

NOVELLA: "Gilgamesh In The Outback" by Robert Silverberg [*Asimov's* Jul 1986; *Rebels in Hell*, 1986]

NOVELETTE: "Permafrost" by Roger Zelazny [*Omni* Apr 1986]

SHORT STORY: "Tangents" by Greg Bear [*Omni* Jan 1986]

NON-FICTION BOOK: *Trillion Year Spree* by Brian Aldiss with David Wingrove [Gollancz, 1986; Atheneum, 1986]

DRAMATIC PRESENTATION: *Aliens* (1986) [20th Century Fox] screenplay by James Cameron; story by James Cameron, David Giler, and Walter Hill; directed by James Cameron; based on characters created by Dan O'Bannon and Ronald Shusett

PROFESSIONAL EDITOR: Terry Carr

PROFESSIONAL ARTIST: Jim Burns

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Brad Foster

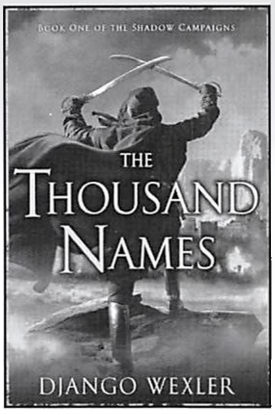
1988

Presented at Nolacon II
New Orleans, Louisiana • September 1-5

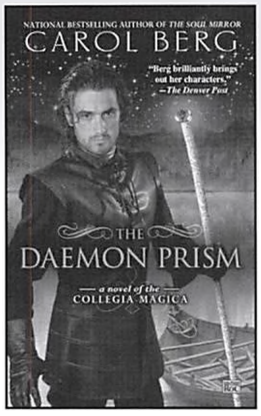
NOVEL: *The Uplift War* by David Brin [Phantasia, 1987; Bantam Spectra, 1987]

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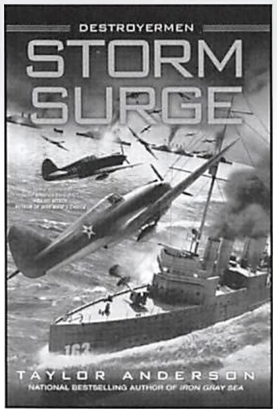
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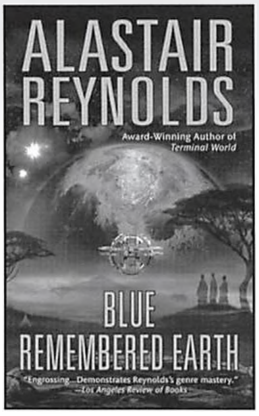
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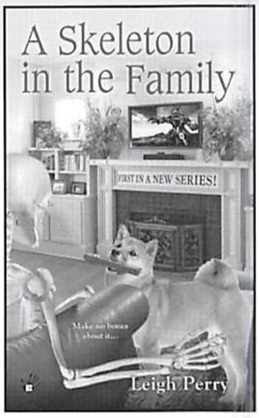
TAYLOR ANDERSON



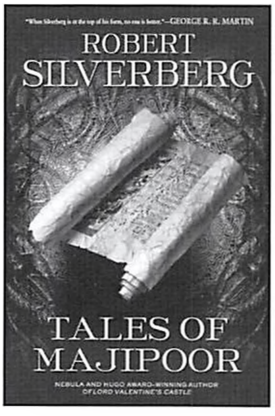
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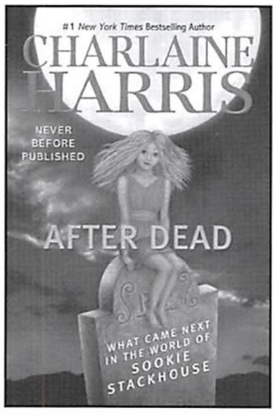
TONI L.P. KELNER writing as LEIGH PERRY



ROBERT SILVERBERG

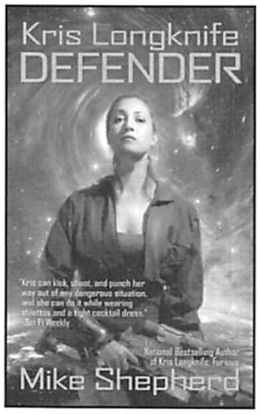


CHARLAINE HARRIS



November 2013

MIKE MOSCOE writing as MIKE SHEPHERD



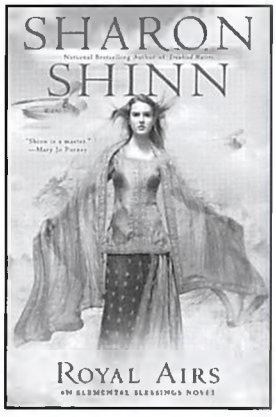
November 2013

JACK MCDEVITT



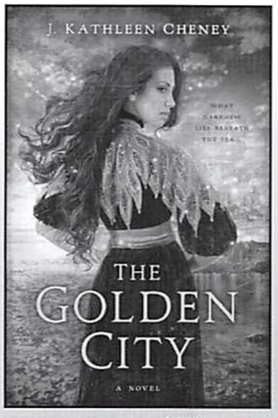
November 2013

SHARON SHINN



November 2013

J. KATHLEEN CHENEY



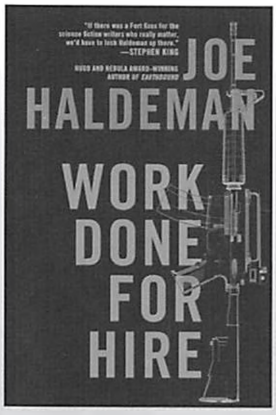
November 2013

HARRY TURTLEDOVE



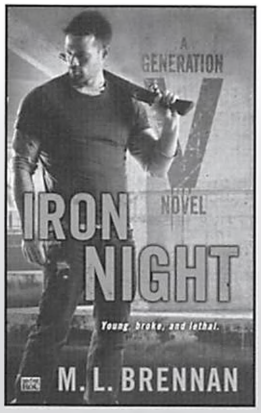
December 2013

JOE HALDEMAN



January 2014

M. L. BRENNAN



January 2014

MYKE COLE



February 2014

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Hugo Winners *(continued)*

NOVELLA: "Eye for Eye" by Orson Scott Card [*Asimov's* Mar 1987]

NOVELETTE: "Buffalo Gals, Won't You Come Out Tonight" by Ursula K. Le Guin [*F&SF* Nov 1987; *Buffalo Gals and Other Animal Presences*, 1987]

SHORT STORY: "Why I Left Harry's All-Night Hamburgers" by Lawrence Watt-Evans [*Asimov's* Jul 1987]

NON-FICTION BOOK: *Michael Whelan's Works of Wonder* by Michael Whelan [Ballantine Del Rey, 1987]

OTHER FORMS: *Watchmen* by Alan Moore and Dave Gibbons [DC/Warner, 1987]

DRAMATIC PRESENTATION: *The Princess Bride* (1987) [Act III/20th Century Fox] screenplay by William Goldman, based on his novel; directed by Rob Reiner

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Texas SF Inquirer* ed. by Pat Mueller

FAN WRITER: Mike Glyer

FAN ARTIST: Brad Foster

1989

Presented at Noreascon Three
Boston, Massachusetts • August 31-September 4

NOVEL: *Cyteen* by C. J. Cherryh [Warner, 1988]

NOVELLA: "The Last of the Winnebagos" by Connie Willis [*Asimov's* Jul 1988]

NOVELETTE: "Schrödinger's Kitten" by George Alec Effinger [*Omni* Sep 1988]

SHORT STORY: "Kirinyaga" by Mike Resnick [*F&SF* Nov 1988]

NON-FICTION BOOK: *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village 1957-1965* by Samuel R. Delany [Morrow/Arbor House, 1988]

DRAMATIC PRESENTATION: *Who Framed Roger Rabbit?* (1988) [Amblin/Touchstone] screenplay by Jeffrey Price & Peter S. Seaman; directed by Robert Zemeckis; based on the novel *Who Censored Roger Rabbit?* by Gary K. Wolf

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Dave Langford

FAN ARTIST: (tie) Brad Foster; Diana Gallagher Wu

1990

Presented at ConFiction
The Hague, The Netherlands • August 23-27

NOVEL: *Hyperion* by Dan Simmons [Doubleday Foundation, 1989]

NOVELLA: "The Mountains of Mourning" by Lois McMaster Bujold [*Analog* May 1989]

NOVELETTE: "Enter a Soldier. Later: Enter Another" by Robert Silverberg [*Asimov's* Jun 1989; Time Gate, 1989]

SHORT STORY: "Boobs" by Suzy McKee Charnas [*Asimov's* Jul 1989]

NON-FICTION BOOK: *The World Beyond the Hill* by Alexei Panshin and Cory Panshin [J. P. Tarcher, 1989]

DRAMATIC PRESENTATION: *Indiana Jones and the Last Crusade* (1989) [Lucasfilm/Paramount] screenplay by Jeffrey Boam; story by George Lucas and Menno Meyjes; directed by Steven Spielberg; based on characters created by George Lucas and Philip Kaufman

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Don Maitz

ORIGINAL ARTWORK: Cover (*Rimrunners* by C. J. Cherryh) by Don Maitz [Warner Questar, 1989]

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *The Mad 3 Party* ed. by Leslie Turek

FAN WRITER: Dave Langford

FAN ARTIST: Stu Shiffman

1991

Presented at Chicon V
Chicago, Illinois • August 29-September 2

NOVEL: *The Vor Game* by Lois McMaster Bujold [Baen, 1990]

NOVELLA: "The Hemingway Hoax" by Joe Haldeman [*Asimov's* Apr 1990]

NOVELETTE: "The Manamouki" by Mike Resnick [*Asimov's* Jul 1990]

SHORT STORY: "Bears Discover Fire" by Terry Bisson [*Asimov's* Aug 1990]

NON-FICTION BOOK: *How to Write Science Fiction and Fantasy* by Orson Scott Card [Writer's Digest, 1990]

DRAMATIC PRESENTATION: *Edward Scissorhands*(1990) [20th Century Fox] screenplay by Caroline Thompson; story by Tim Burton and Caroline Thompson; directed by Tim Burton

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Lan's Lantern* ed. by George "Lan" Laskowski

FAN WRITER: David Langford

FAN ARTIST: Teddy Harvia

1992

Presented at MagiCon
Orlando, Florida • September 3-7

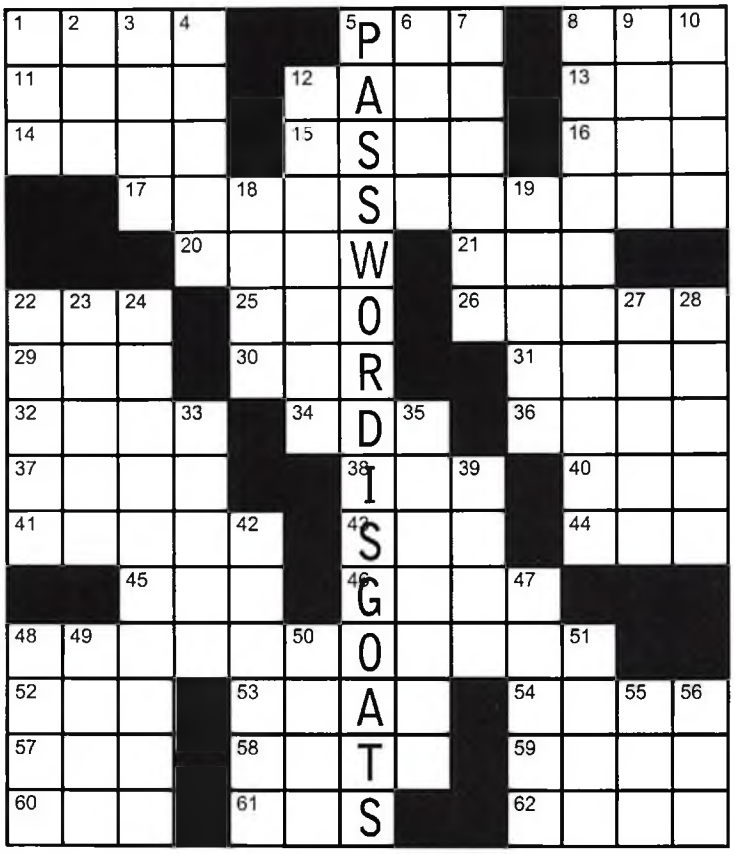
NOVEL: *Barrayar* by Lois McMaster Bujold [*Analog* Jul, Aug, Sep, Oct 1991; Baen, 1991]

NOVELLA: "Beggars in Spain" by Nancy Kress [*Asimov's* Apr 1991; Axolotl, 1991]

NOVELETTE: "Gold" by Isaac Asimov [*Analog* Sep 1991]

The Answer is Simple...
Kansas City in 2016

A Bid for the 74th World Science Fiction Convention



Across

1. Author/activist Doctorow
5. Pitchfork-shaped Greek letter
8. "The X-Files" network
11. Creative spark
12. Cut, as a log
13. Tentacle
14. Good, long bath
15. Exam for an aspiring atty.
16. Maiden name preceder
17. You are at its third incarnation
20. "A Room With a ___"
21. Small island
22. Inventor Whitney
25. Bout outcome, briefly
26. Ebb and neap, e.g.
29. Stimpy's pal
30. Suffix with rocket or racket
31. Streetcar
32. Verne captain
34. Nutritional abbr.
36. Prefix with space or dynamic
37. Winter toy
38. Sign, as a deal
40. Beach lotion letters
41. Circus star with a whip
43. RR stop
44. Snake sound
45. Flamenco cry
46. Flub
48. KC in 2016 or New Orleans in 2018
52. Three, on a sundial
53. Spicy cuisine
54. Mardi ___
57. Miami locale: Abbr.
58. Sedan or coupe
59. Wahine's dance
60. Doctrine: Suffix
61. Baseball CEOs
62. Feds who nabbed Capone

Down

1. "___ for Cookie" ("Sesame Street" song)
2. ST:DS9 character
3. Bona fide
4. Russian comedian Smirnoff
5. Vital info for KC in 2016's speakeasy party
6. Whack, as a fly
7. Unbroken
8. What is often worn to the Hugo Ceremony
9. Nabisco cookie
10. Marvel Comics mutants
12. More streamlined
18. TV's Nick at ___
19. Indian yogurt-based condiment
22. ___ & Young (accounting firm)
23. Doctor Who or Futurama character
24. How Darrell K. Sweet is honored here
27. Brothers of the Wild West
28. Science fiction controllers?
33. Newbery-winning author Scott ___
35. See 56 Down
39. Door opener
42. Sale markdown indicator
47. "The first rule of ___ club..."
48. Airport internet connection
49. Fixes a squeak
50. Buddy
51. Crude oil container
55. Pub pour
56. With 35 Down, our gracious host city

Crossword puzzle created by Barry Haldiman

http://www.kcin2016.org/ @KCin2016 /KC2016

"World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," "Hugo Award," and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

Hugo Winners *(continued)*

SHORT STORY: "A Walk in the Sun" by Geoffrey A. Landis [*Asimov's* Oct 1991]

NON-FICTION BOOK: *The World of Charles Addams* by Charles Addams [Knopf, 1991]

DRAMATIC PRESENTATION: *Terminator 2: Judgment Day* (1991) [Carolco/Lightstorm/Pacific Western] written by James Cameron and William Wisher, Jr.; directed by James Cameron

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

ORIGINAL ARTWORK: Cover (*The Summer Queen* by Joan D. Vinge) by Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: David Langford

FAN ARTIST: Brad Foster

1993

Presented at ConFrancisco
San Francisco, California • September 2-6

NOVEL: (tie) *A Fire Upon the Deep* by Vernor Vinge [Tor, 1992]; *Doomsday Book* by Connie Willis [Bantam Spectra, 1992]

NOVELLA: "Barnacle Bill the Spacer" by Lucius Shepard [*Asimov's* Jul 1992]

NOVELETTE: "The Nutcracker Coup" by Janet Kagan [*Asimov's* Dec 1992]

SHORT STORY: "Even the Queen" by Connie Willis [*Asimov's* Apr 1992]

NON-FICTION BOOK: *A Wealth of Fable: An Informal History of Science Fiction Fandom in the 1950s* by Harry Warner, Jr. [SCIFI Press, 1992]

DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – "The Inner Light" (1992) [Paramount] teleplay by Morgan Gendel and Peter Allan Fields; story by Morgan Gendel; directed by Peter Lauritson

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Don Maitz

ORIGINAL ARTWORK: *Dinotopia* by James Gurney [Turner, 1992]

SEMI-PROZINE: *Science Fiction Chronicle* ed. by Andrew I. Porter

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Peggy Ranson

1994

Presented at ConAdian
Winnipeg, Canada • September 1-5

NOVEL: *Green Mars* by Kim Stanley Robinson [HarperCollins UK, 1993; Bantam Spectra, 1993]

NOVELLA: "Down in the Bottomlands" by Harry Turtledove [*Analog* Jan 1993]

NOVELETTE: "Georgia on my Mind" by Charles Sheffield [*Analog* Jan 1993]

SHORT STORY: "Death on the Nile" by Connie Willis [*Asimov's* Mar 1993]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction* by John Clute and Peter Nicholls [Orbit, 1993; St. Martin's Press, 1993]

DRAMATIC PRESENTATION: *Jurassic Park* (1993) [Universal/Amblin] screenplay by Michael Crichton and David Koepp; directed by Steven Spielberg; based on the novel by Michael Crichton

PROFESSIONAL EDITOR: Kristine Kathryn Rusch

Professional Artist: Bob Eggleton

ORIGINAL ARTWORK: *Space Fantasy Commemorative Stamp Booklet* by Stephen Hickman [US Postal Service, 1993]

SEMI-PROZINE: *Science Fiction Chronicle* ed. by Andrew I. Porter

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Brad Foster

1995

Presented at Intersection
Glasgow, Scotland • August 24-28

NOVEL: *Mirror Dance* by Lois McMaster Bujold [*Baen*, 1994]

NOVELLA: "Seven Views of Olduvai Gorge" by Mike Resnick [*F&SF* Oct/Nov 1994]

NOVELETTE: "The Martian Child" by David Gerrold [*F&SF* Sep 1994]

SHORT STORY: "None So Blind" by Joe Haldeman [*Asimov's* Nov 1994]

NON-FICTION BOOK: *I. Asimov: A Memoir* by Isaac Asimov [Doubleday, 1994]

DRAMATIC PRESENTATION: *Star Trek: The Next Generation* – "All Good Things..." (1994) [Paramount] written by Ronald D. Moore and Brannon Braga; directed by Winrich Kolbe

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Jim Burns

ORIGINAL ARTWORK: *Lady Cottington's Pressed Fairy Book* by Brian Froud and Terry Jones [Pavilion, 1994; Turner, 1994]

SEMI-PROZINE: *Interzone* ed. by David Pringle

FANZINE: *Ansible* ed. byDave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

1996

Presented at L.A.con III
Anaheim, California • August 29-September 2

NOVEL: *The Diamond Age* by Neal Stephenson [Bantam Spectra, 1995]

NOVELLA: "The Death of Captain Future" by Allen Steele [*Asimov's* Oct 1995]

NOVELETTE: "Think Like a Dinosaur" by James Patrick Kelly [*Asimov's* Jun 1995]

SHORT STORY: "The Lincoln Train" by Maureen F. McHugh [*F&SF* Apr 1995]

NON-FICTION BOOK: *Science Fiction: The Illustrated Encyclopedia* by John Clute [Dorling Kindersley, 1995]

DRAMATIC PRESENTATION: *Babylon 5* – "The Coming of Shadows" (1995) [Babylonian Productions] written by J. Michael Straczynski; directed by Janet Greek

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

ORIGINAL ARTWORK: *Dinotopia: The World Beneath* by James Gurney [Turner, 1995]

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. byDave Langford

FAN WRITER: Dave Langford

FAN ARTIST: William Rotsler

1997

LoneStarCon 2
San Antonio, Texas • August 28-September 1

NOVEL: *Blue Mars* by Kim Stanley Robinson [HarperCollins Voyager, 1996; Bantam Spectra, 1996]

NOVELLA: "Blood of the Dragon" by George R. R. Martin [*Asimov's* Jul 1996]

NOVELETTE: "Bicycle Repairman" by Bruce Sterling [*Intersections* (Tor), 1996; *Asimov's* Oct/Nov 1996]

SHORT STORY: "The Soul Selects Her Own Society" by Connie Willis [*Asimov's* Apr 1996]

NON-FICTION BOOK: *Time & Chance* by L. Sprague de Camp [Donald M. Grant, 1996]

DRAMATIC PRESENTATION: *Babylon 5*—"Severed Dreams" (1996) [Babylonian Productions] written by J. Michael Straczynski; directed by David Eagle

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Mimosa* ed. by Dick Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: William Rotsler

1998

BucConeer
Baltimore, Maryland • August 5-9

NOVEL: *Forever Peace* by Joe Haldeman [Ace, 1997]

NOVELLA: "...Where Angels Fear to Tread" by Allen Steele [*Asimov's* Oct/Nov 1997]

NOVELETTE: "We Will Drink a Fish Together..." by Bill Johnson [*Asimov's* May 1997]

SHORT STORY: "The 43 Antarean Dynasties" by Mike Resnick [*Asimov's* Dec 1997]

NON-FICTION BOOK: *The Encyclopedia of Fantasy* by John Clute and John Grant [Orbit, 1997; St. Martin's Press, 1997]

DRAMATIC PRESENTATION: *Contact* (1997) [SouthSide Amusement/Warner Brothers] screenplay by James V. Hart and Michael Goldenberg; directed by Robert Zemeckis; based on the story by Carl Sagan and Ann Druyan; based on the novel by Carl Sagan

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Mimosa* ed. by Nicki Lynch and Richard Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Joe Mayhew

1999

Aussiecon Three
Melbourne, Australia • September 2-6

NOVEL: *To Say Nothing of the Dog* by Connie Willis [Bantam Spectra, 1998]

NOVELLA: "Oceanic" by Greg Egan [*Asimov's* Aug 1998]

NOVELETTE: "Taklamakan" by Bruce Sterling [*Asimov's* Oct/Nov 1998]

SHORT STORY: "The Very Pulse of the Machine" by Michael Swanwick [*Asimov's* Feb 1998]

RELATED BOOK: *The Dreams Our Stuff Is Made of: How Science Fiction Conquered the World* by Thomas M. Disch [Free Press, 1998]

DRAMATIC PRESENTATION: *The Truman Show* (1998) [Paramount] written by Andrew Niccol; directed by Peter Weir

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Ian Gunn

2000

Chicon 2000
Chicago, Illinois • August 31-September 4

NOVEL: *A Deepness in the Sky* by Vernor Vinge [Tor, 1999]

NOVELLA: "The Winds of Marble Arch" by Connie Willis [*Asimov's* Oct/Nov 1999]

NOVELETTE: "10 to 16 to 1" by James Patrick Kelly [*Asimov's* Jun 1999]

SHORT STORY: "Scherzo with Tyrannosaur" by Michael Swanwick [*Asimov's* Jul 1999]

RELATED BOOK: *Science Fiction of the 20th Century* by Frank M. Robinson [Collector's Press, 1999]

DRAMATIC PRESENTATION: *Galaxy Quest* (1999) [DreamWorks SKG] screenplay by David Howard and Robert Gordon; story by David Howard; directed by Dean Parisot

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Dave Langford

FAN ARTIST: Joe Mayhew

2001

The Millennium Philcon
Philadelphia, Pennsylvania • August 30-September 3

NOVEL: *Harry Potter and the Goblet of Fire* by J. K. Rowling [Bloomsbury, 2000; Scholastic, 2000]

NOVELLA: "The Ultimate Earth" by Jack Williamson [*Analog* Dec 2000]

NOVELETTE: "Millennium Babies" by Kristine Kathryn Rusch [*Asimov's* Jan 2000]

SHORT STORY: "Different Kinds of Darkness" by David Langford [*F&SF* Jan 2000]

RELATED BOOK: *Greetings from Earth: The Art of Bob Eggleton* by Bob Eggleton and Nigel Suckling [Paper Tiger, 2000]

DRAMATIC PRESENTATION: *Crouching Tiger, Hidden Dragon* (2000) [China Film] screenplay by Wang Hui-Ling, James Schamus, and Tsai Kuo Jung; directed by Ang Lee; based on the book by Wang Du Lu

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

2002

ConJose
San Jose, California • August 29-September 2

NOVEL: *American Gods* by Neil Gaiman [Morrow, 2001]

NOVELLA: "Fast Times at Fairmont High" by Vernor Vinge [*The Collected Stories of Vernor Vinge* (Tor), 2001]

NOVELETTE: "Hell Is the Absence of God" by Ted Chiang [*Starlight #3* (Tor), 2001]

SHORT STORY: "The Dog Said Bow-Wow" by Michael Swanwick [*Asimov's* Oct/Nov 2001]

RELATED BOOK: *The Art of Chesley Bonestell* by Ron Miller and Frederick C. Durant III with Melvin H. Schuetz [Paper Tiger, 2001]

DRAMATIC PRESENTATION: *The Lord of the Rings: The Fellowship of the Ring* (2001) [New Line Cinema/The Saul Zaentz Company/WingNut Films] screenplay by Fran Walsh, Philipa Boyens, and Peter Jackson; directed by Peter Jackson; based on the book *The Fellowship of the Ring* by J. R. R. Tolkien

PROFESSIONAL EDITOR: Ellen Datlow

PROFESSIONAL ARTIST: Michael Whelan

SEMI-PROZINE: *Locus* ed. by Charles N. Brown

FANZINE: *Ansible* ed. by Dave Langford

FAN WRITER: Dave Langford

FAN ARTIST: Teddy Harvia

WEBSITE: *Locus Online* (www.locusmag.com) by Mark R. Kelly

2003

Torcon 3
Toronto, Canada • August 28-September 1

NOVEL: *Hominids* by Robert J. Sawyer [Analog Jan, Feb, Mar, Apr 2002; Tor, 2002]

NOVELLA: *Coraline* by Neil Gaiman [HarperCollins, 2002]

NOVELETTE: "Slow Life" by Michael Swanwick [*Analog* Dec 2002]

SHORT STORY: "Falling onto Mars" by Geoffrey A. Landis [*Analog* Jul/Aug 2002]

RELATED BOOK: *Better to Have Loved: The Life of Judith Merril* by Judith Merril and Emily Pohl-Weary [Between the Lines, 2002]

DRAMATIC PRESENTATION, LONG FORM: *The Lord of the Rings: The Two Towers* (2002) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, Stephen Sinclair and Peter Jackson; directed by Peter Jackson; based on the book *The Two Towers* by J. R. R. Tolkien

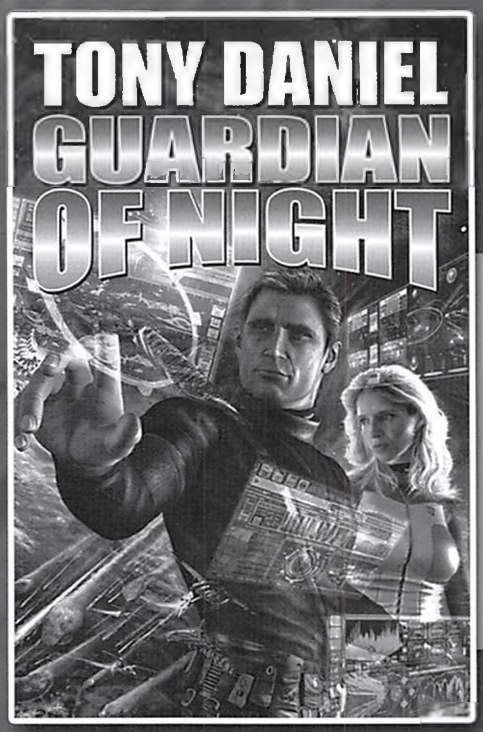
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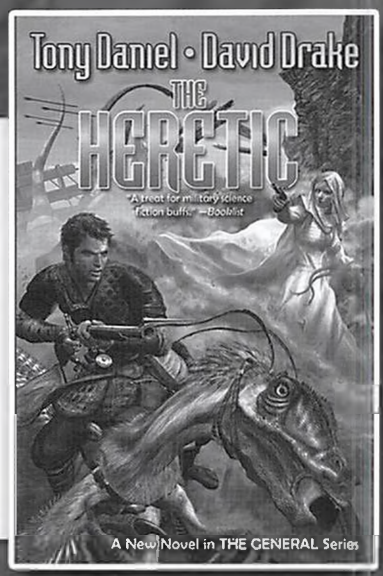
I write to inform you that I have taken command of the newly forged space vessel *Guardian of Night*. It is my intention to seek political asylum with the humans. I do this in memory of my family, whom you have killed. I do this for revenge. Catch me if you can.

Sincerely,
Arid Ricimer
Captain, *Guardian of Night*

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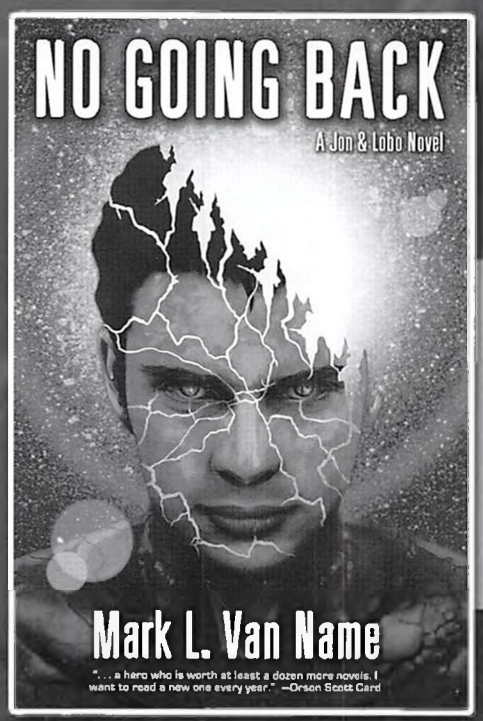


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Hugo Winners *(continued)*

DRAMATIC PRESENTATION, SHORT FORM: *Buffy the Vampire Slayer* – "Conversations with Dead People" (2002) [20th Century Fox Television/Mutant Enemy Inc.] teleplay by Jane Espenson and Drew Goddard; directed by Nick Marck

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong

FANZINE: *Mimosa* ed. by Rich Lynch and Nicki Lynch

FAN WRITER: Dave Langford

FAN ARTIST: Sue Mason

2004

Noreascon 4
Boston, Massachusetts • September 2-6

NOVEL: *Paladin of Souls* by Lois McMaster Bujold [Eos, 2003]

NOVELLA: "The Cookie Monster" by Vernor Vinge [*Analog* Oct 2003]

NOVELETTE: "Legions in Time" by Michael Swanwick [*Asimov's* Apr 2003]

SHORT STORY: "A Study in Emerald" by Neil Gaiman [*Shadows Over Baker Street* ed. by Michael Reaves and John Pelan (Del Rey), 2003]

RELATED BOOK: *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* by John Grant, Elizabeth L. Humphrey, and Pamela D. Scoville [Artist's and Photographer's Press Ltd., 2003]

DRAMATIC PRESENTATION, LONG FORM: *The Lord of the Rings: The Return of the King* (2003) [New Line Cinema] screenplay by Fran Walsh, Philippa Boyens, and Peter Jackson; directed by Peter Jackson; based on the book *The Return of the King* by J. R. R. Tolkien

DRAMATIC PRESENTATION, SHORT FORM: "Gollum's Acceptance Speech at the 2003 MTV Movie Awards" (2003) [Wingnut Films/New Line] written and directed by Fran Walsh, Philippa Boyens, and Peter Jackson

PROFESSIONAL EDITOR: Gardner Dozois

PROFESSIONAL ARTIST: Bob Eggleton

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Jennifer A. Hall, and Kirsten Gong-Wong

FANZINE: *Emerald City* ed. by Cheryl Morgan

FAN WRITER: Dave Langford

FAN ARTIST: Frank Wu

2005

Interaction
Glasgow, Scotland • August 4-8

NOVEL: *Jonathan Strange & Mr. Norrell* by Susanna Clarke [Bloomsbury, 2004]

NOVELLA: "The Concrete Jungle" by Charles Stross [*The Atrocity Archives* (Golden Gryphon), 2004]

NOVELETTE: "The Faery Handbag" by Kelly Link [*The Faery Reel: Tales from the Twilight Realm* (Viking), 2004]

SHORT STORY: "Travels with My Cats" by Mike Resnick [*Asimov's* Feb 2004]

RELATED BOOK: *The Cambridge Companion to Science Fiction* by Edward James and Farah Mendlesohn [Cambridge University Press, 2003]

DRAMATIC PRESENTATION, LONG FORM: *The Incredibles* (2004) [Pixar Animation/Disney] written and directed by Brad Bird

DRAMATIC PRESENTATION, SHORT FORM: *Battlestar Galactica* – "33" (2004) [NBC Universal/Sci Fi Channel] written by Ronald D. Moore; directed by Michael Rymer

PROFESSIONAL EDITOR: Ellen Datlow

PROFESSIONAL ARTIST: Jim Burns

SEMI-PROZINE: *Ansible* ed. by Dave Langford

FANZINE: *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott

FAN WRITER: David Langford

FAN ARTIST: Sue Mason

WEBSITE: *Sci Fiction* (www.scifi.com/scifiction) by Ellen Datlow

2006

L.A.con IV
Los Angeles, California • August 23-27

NOVEL: *Spin* by Robert Charles Wilson [Tor, 2005]

NOVELLA: "Inside Job" by Connie Willis [*Asimov's* Jan 2005]

NOVELETTE: "Two Hearts" by Peter S. Beagle [*F&SF* Oct/Nov 2005]

SHORT STORY: "Tk'tk'tk" by David D. Levine [*Asimov's* Mar 2005]

RELATED BOOK: *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop* by Kate Wilhelm [Small Beer Press, 2005]

DRAMATIC PRESENTATION, LONG FORM: *Serenity* (2005) [Universal Pictures/Mutant Enemy, Inc.] written and directed by Joss Whedon

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Empty Child / The Doctor Dances" (2005) [BBC Wales/BBC1] written by Steven Moffat; directed by James Hawes

PROFESSIONAL EDITOR: David G. Hartwell

PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

FANZINE: *Plokta* ed. by Alison Scott, Steve Davies, and Mike Scott

FAN WRITER: Dave Langford

FAN ARTIST: Frank Wu

2007

Nippon 2007
Yokohama, Japan • August 30-September 3

NOVEL: *Rainbows End* by Vernor Vinge [Tor, 2006]

NOVELLA: "A Billion Eves" by Robert Reed [*Asimov's* Oct/Nov 2006]

NOVELETTE: "The Djinn's Wife" by Ian McDonald [*Asimov's* Jul 2006]

SHORT STORY: "Impossible Dreams" by Tim Pratt [*Asimov's* Jul 2006]

RELATED BOOK: *James Tiptree, Jr.: The Double Life of Alice B. Sheldon* by Julie Phillips [St. Martin's Press, 2006]:

DRAMATIC PRESENTATION, LONG FORM: *Pan's Labyrinth* (2006) [Picturehouse] screenplay by Guillermo del Toro; directed by Guillermo del Toro

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "Girl in the Fireplace" (2006) [BBC Wales/BBC1] written by Steven Moffat; directed by Euros Lyn

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Gordon Van Gelder *(The Magazine of Fantasy and Science Fiction)*

PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

FANZINE: *Science-Fiction Five-Yearly* ed. by Lee Hoffman, Geri Sullivan, and Randy Byers

FAN WRITER: Dave Langford

FAN ARTIST: Frank Wu

2008

Denvention 3
Denver, Colorado • August 6-10

NOVEL: *The Yiddish Policemen's Union* by Michael Chabon [HarperCollins, 2007; Fourth Estate, 2007]

NOVELLA: "All Seated on the Ground" by Connie Willis [*Asimov's* Dec 2007; Subterranean Press, 2007]

NOVELETTE: "The Merchant and the Alchemist's Gate" by Ted Chiang [*F&SF* Sep 2007; Subterranean Press, 2007]

SHORT STORY: "Tideline" by Elizabeth Bear [*Asimov's* Jun 2007]

RELATED BOOK: *Brave New Words: The Oxford Dictionary of Science Fiction* by Jeff Prucher [Oxford University Press, 2007]

DRAMATIC PRESENTATION, LONG FORM: *Stardust* (2007) [Paramount Pictures] written by Jane Goldman & Matthew Vaughn; directed by Matthew Vaughn; based on the novel by Neil Gaiman, illustrated by Charles Vess

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "Blink" (2007) [BBC] written by Steven Moffat; directed by Hettie Macdonald

EDITOR, LONG FORM: David G. Hartwell

EDITOR, SHORT FORM: Gordon Van Gelder *(The Magazine of Fantasy and Science Fiction)*

PROFESSIONAL ARTIST: Stephan Martiniere

SEMI-PROZINE: *Locus* ed. by Charles N. Brown, Kirsten Gong-Wong, and Liza Groen Trombi

FANZINE: *File 770* ed. by Mike Glyer

FAN WRITER: John Scalzi

FAN ARTIST: Brad W. Foster

2009

Anticipation
Montreal, Canada • August 6-10

NOVEL: *The Graveyard Book* by Neil Gaiman [HarperCollins, 2008; Bloomsbury UK, 2008]

NOVELLA: "The Erdmann Nexus" by Nancy Kress [*Asimov's* Oct/Nov 2008]

NOVELETTE: "Shoggoths in Bloom" by Elizabeth Bear [*Asimov's* Mar 2008]

SHORT STORY: "Exhalation" by Ted Chiang [*Eclipse Two* ed. by Jonathan Strahan (Night Shade), 2008]

RELATED BOOK: *Your Hate Mail Will Be Graded: A Decade of Whatever, 1998-2008* by John Scalzi [Subterranean Press, 2008]

GRAPHIC STORY: *Girl Genius, Volume 8: Agatha Heterodyne and the Chapel of Bones* [Airship Entertainment, 2008] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *WALL-E* (2008) [Pixar/Walt Disney] screenplay by Andrew Stanton & Jim Reardon; story by Andrew Stanton and Pete Docter; directed by Andrew Stanton

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Horrible's Sing-Along Blog* (2008) [Mutant Enemy] written by Joss Whedon, Zack Whedon, Jed Whedon, and Maurissa Tancharoen; directed by Joss Whedon

EDITOR, LONG FORM: David G. Hartwell

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Donato Giancola

SEMI-PROZINE: *Weird Tales* ed. by Ann VanderMeer and Stephen H. Segal

FANZINE: *Electric Velocipede* ed. by John Klima

FAN WRITER: Cheryl Morgan

FAN ARTIST: Frank Wu

2010

Aussiecon Four
Melbourne, Australia • September 2-6

NOVEL: (tie) *The Windup Girl* by Paolo Bacigalupi [Night Shade, 2009] and *The City & The City* by China Mieville [Del Rey, 2009; Macmillan UK, 2009]

NOVELLA: "Palimpsest" by Charles Stross [*Wireless*, 2009; Ace, 2009; Orbit, 2009]

NOVELETTE: "The Island" by Peter Watts [*The New Space Opera 2* ed. by Gardner Dozois and Jonathan Strahan (Eos), 2009]

SHORT STORY: "Bridesicle" by Will McIntosh [*Asimov's* Jan 2009]

RELATED WORK: *This Is Me, Jack Vance! (Or, More Properly, This Is "I")* by Jack Vance [Subterranean, 2009]

GRAPHIC STORY: *Girl Genius, Volume 9: Agatha Heterodyne and the Heirs of the Storm* [Airship Entertainment, 2009] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *Moon* (2009) [Liberty Films] Screenplay by Nathan Parker; Story by Duncan Jones; Directed by Duncan Jones

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Waters of Mars" (2009) [BBC Wales] written by Russell T Davies and Phil Ford; directed by Graeme Harper

EDITOR, LONG FORM: Patrick Nielsen Hayden

EDITOR, SHORT FORM: Ellen Datlow

PROFESSIONAL ARTIST: Shaun Tan

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clarke, Sean Wallace, and Cheryl Morgan

FANZINE: *StarShipSofa* ed. by Tony C. Smith

FAN WRITER: Frederik Pohl

FAN ARTIST: Brad W. Foster

2011

Renovation
Reno, Nevada • August 17-21

NOVEL: *Blackout/All Clear* by Connie Willis [Ballantine Spectra, 2010]

NOVELLA: *The Lifecycle of Software Objects* by Ted Chiang [Subterranean, 2010]

NOVELETTE: "The Emperor of Mars" by Allen M. Steele [*Asimov's* Jun 2010]

SHORT STORY: "For Want of a Nail" by Mary Robinette Kowal [*Asimov's* Sep 2010]

RELATED WORK: *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It* ed. by Lynne M. Thomas and Tara O'Shea [Mad Norwegian, 2010]

GRAPHIC STORY: *Girl Genius, Volume 10: Agatha Heterodyne and the Guardian Muse* [Airship Entertainment, 2010] written by Kaja and Phil Foglio; art by Phil Foglio; colors by Cheyenne Wright

DRAMATIC PRESENTATION, LONG FORM: *Inception* (2010) [Warner] written and directed by Christopher Nolan

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Pandorica Opens/The Big Bang" (2010) [BBC Wales] written by Steven Moffat; directed by Toby Haynes

EDITOR, LONG FORM: Lou Anders

EDITOR, SHORT FORM: Sheila Williams

PROFESSIONAL ARTIST: Shaun Tan

SEMI-PROZINE: *Clarkesworld* ed. by Neil Clarke, Cheryl Morgan, and Sean Wallace; Podcast directed by Kate Baker

FANZINE: *The Drink Tank* ed. by Christopher J Garcia and James Bacon

FAN WRITER: Claire Brialey

FAN ARTIST: Brad W. Foster

2012

Presented at Chicon 7
Chicago, Illinois • August 30-September 3

NOVEL: *Among Others* by Jo Walton [Tor, 2011]

NOVELLA: "The Man Who Bridged the Mist" by Kij Johnson [*Asimov's* Oct/Nov 2011]

NOVELETTE: "Six Months, Three Days" by Charlie Jane Anders [*Tor.com* Jun 8, 2011]

SHORT STORY: "The Paper Menagerie" by Ken Liu [*F&SF* Mar/Apr 2011]

NON-FICTION BOOK: *The Encyclopedia of Science Fiction, Third Edition* ed. by John Clute, David Langford, Peter Nicholls, and Graham Sleight [Gollancz, 2011]

GRAPHIC STORY: Digger [Sofawolf Press, 2011; www.diggercomic.com, 2011] by Ursula Vernon

DRAMATIC PRESENTATION, LONG FORM: *Game of Thrones (Season 1)* (2011) [HBO] written by David Benioff, D. B. Weiss, Bryan Cogman, Jane Espenson, and George R. R. Martin; directed by Brian Kirk, Daniel Minahan, Tim van Patten, and Alan Taylor; created by David Benioff and D. B. Weiss

DRAMATIC PRESENTATION, SHORT FORM: *Doctor Who* – "The Doctor's Wife" (2011) [BBC Wales] written by Neil Gaiman; directed by Richard Clark

EDITOR, LONG FORM: Betsy Wollheim

EDITOR, SHORT FORM: Sheila Williams

PROFESSIONAL ARTIST: John Picacio

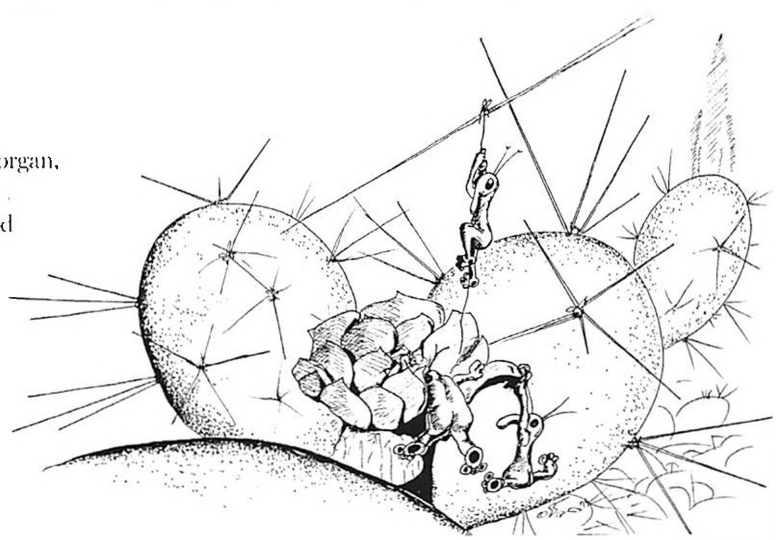
SEMI-PROZINE: *Locus* ed. by Liza Groen Trombi, Kirsten Gong-Wong, et al.

FANZINE: *SF Signal* ed. by John Denardo

FAN WRITER: Jim C. Hines

FAN ARTIST: Maurine Starkey

FANCAST: *SF Squeecast* by Lynne M. Thomas, Seanan McGuire, Paul Cornell, Elizabeth Bear, and Catherynne M. Valente



Special Worldcon Committee Awards

These awards were not Hugo Awards, although they were typically announced at the same time as the Hugos. Instead, they were honors given by the various Worldcons in recognition of special achievement or contributions to the field of science, science fiction and fantasy, typically in areas that would not be awarded Hugos.

1955 – Clevention

Sam Moskowitz as "Mystery Guest" and for his work on past conventions

1960 – Pittcon

Hugo Gernsback as "The Father of Magazine Science Fiction"

1962 – Chicon III

Cele Goldsmith for editing *Amazing* and *Fantastic*

Fritz Leiber and Hoffman Electronic Corporation for the use of science fiction in advertisements

Donald H. Tuck for *The Handbook of Science Fiction and Fantasy* (3 vols.)

1963 – Discon I

Isaac Asimov for adding science to science fiction by his *F&SF* science articles

P. Schuyler Miller for "The Reference Library" book reviews in *Analog*

1967 – NyCon3

CBS Television for *21st Century*

1968 – Baycon

Harlan Ellison for *Dangerous Visions*

Gene Roddenberry for *Star Trek*

1969 – St. Louiscon

Neil Armstrong, Edwin E. Aldrin and Michael Collins for "The Best Moon Landing Ever"

1972 – L.A.Con I

Harlan Ellison for excellence in anthologizing *Again, Dangerous Visions*

Club du Livre d'Anticipation for excellence in book production [France]

Nueva Dimension for excellence in magazine production [Spain]

1973 – Torcon II

Pierre Versins for *L'Encyclopedie de L'Utopie et de la Science Fiction*

1974 – Discon II

Chesley Bonestell for his beautiful and scientifically accurate illustrations

1975 – Aussiecon One

Walt Lee for *Guide to Fantastic Films*

Donald A. Wollheim as "the fan who has done everything"

1976 – MidAmeriCon

James E. Gunn for *Alternate Worlds: The Illustrated History of Science Fiction*

1977 – SunCon

George Lucas for bringing back a sense of wonder with *Star Wars*

1982 – Chicon IV

Mike Glyer for "keeping the 'fan' in 'fan'zine publishing"

1984 – L.A.con II

Robert Bloch for 50 years of excellence

Larry T. Shaw for a lifetime of service

1988 – Nolacon II

The Science Fiction Oral History Association

1989 – Noreascon 3

SF-Lovers Digest (Saul Jaffe mod.), Alex Schomburg

1993 – ConFrancisco

Takumi Shibano for building bridges between cultures and nations to advance science fiction and fantasy

2004 – Noreascon 4

Erwin S. "Filthy Pierre" Strauss

2005 – Interaction

David Pringle for *Interzone*

2006 – L.A.con IV

Betty Ballantine, Harlan Ellison, and Fred Patten

2008 – Denvention 3

NASA and NESFA Press

2012 – Chicon 7

Bob Weinberg

Retro Hugo Awards

For Years When Hugos Were Not Presented

Science fiction has been around a lot longer than the Hugo Awards, so many famous works were never recognized with the award. The World Science Fiction Society constitution gives Worldcons the opportunity to award Hugos for a year 50, 75, or 100 years in the past, providing only that there was a Worldcon in that year but no Hugos were awarded. The next year that Retro Hugos will be eligible to be awarded is 2014, for 1939.

1946

Presented at L.A.con III
Anaheim, California
August 29-September 2, 1996

NOVEL: *The Mule* by Isaac Asimov [*Astounding* Nov, Dec 1945]

NOVELLA: *Animal Farm* by George Orwell [Secker & Warburg, 1946]

NOVELETTE: "First Contact" by Murray Leinster [*Astounding* May 1945]

SHORT STORY: "Uncommon Sense" by Hal Clement [*Astounding* Sep 1945]

DRAMATIC PRESENTATION: *The Picture of Dorian Gray* (1945) [MGM] Written and directed by Albert Lewin; based on the novel by Oscar Wilde

PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)

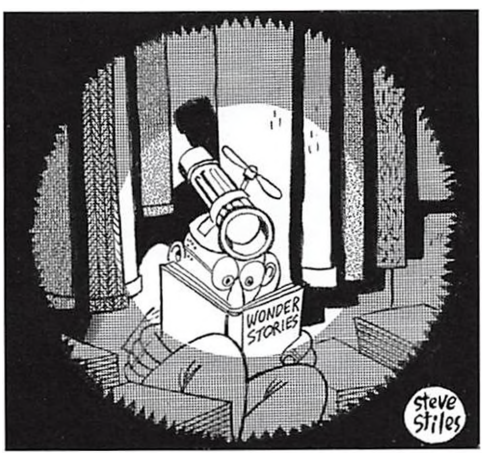
PROFESSIONAL ARTIST: Virgil Finlay

FANZINE: *Voice of the Imagi-Nation* ed. by Forrest J Ackerman

FAN WRITER: Forrest J Ackerman

FAN ARTIST: William Rotsler

SPECIAL AWARDS: Forrest J Ackerman, Walter J. Daugherty, and A. E. van Vogt



1951

Presented at The Millennium Philcon
Philadelphia, Pennsylvania
August 30-September 3, 2001

NOVEL: *Farmer in the Sky* by Robert A. Heinlein [*Boy's Life* Aug, Sep, Oct, Nov 1950; Scribner's, 1950]

NOVELLA: "The Man Who Sold the Moon" by Robert A. Heinlein [*The Man Who Sold the Moon*, 1950]

NOVELETTE: "The Little Black Bag" by C. M. Kornbluth [*Astounding* Jul 1950]

SHORT STORY: "To Serve Man" by Damon Knight [*Galaxy* Nov 1950]

DRAMATIC PRESENTATION: *Destination Moon* (1950) [George Pal Productions] screenplay by Alford Van Ronkel, Robert A. Heinlein, and James O'Hanlon; directed by Irving Pichel; based on the novel *Rocketship Galileo* by Robert A. Heinlein

PROFESSIONAL EDITOR: John W. Campbell, Jr. (*Astounding Science Fiction*)

PROFESSIONAL ARTIST: Frank Kelly Freas

FANZINE: *Science Fiction Newsletter* ed. by Bob Tucker (aka Wilson Tucker)

FAN WRITER: Robert Silverberg

FAN ARTIST: Jack Gaughan

1954

Presented at Noreascon 4
Boston, Massachusetts
September 2-6, 2004

NOVEL: *Fahrenheit 451* (alt: *The Fireman*) by Ray Bradbury [Ballantine, 1953]

NOVELLA: "A Case of Conscience" by James Blish [*If* Sep 1953]

NOVELETTE: "Earthman, Come Home" by James Blish [*Astounding* Nov 1953]

SHORT STORY: "The Nine Billion Names of God" by Arthur C. Clarke [*Star Science Fiction Stories #1* ed. by Frederik Pohl (Ballantine), 1953]

RELATED BOOK: *Conquest of the Moon* by Wernher von Braun, Fred L. Whipple, and Ley [Viking Press, 1953]

DRAMATIC PRESENTATION, SHORT FORM: *The War of the Worlds* (1953) [Paramount] screenplay by Barre Lyndon; directed by Byron Haskin; based on the novel by H. G. Wells

PROFESSIONAL EDITOR: John W. Campbell, Jr.

PROFESSIONAL ARTIST: Chesley Bonestell

FANZINE: *Slant* ed. by Walter Willis and art editor James White

FAN WRITER: Bob Tucker (aka Wilson Tucker)

John W. Campbell Award

For Best New Writer

This award, sponsored by Dell Magazines, is given to the best new writer whose work of science fiction or fantasy appeared in a professional publication in the previous two calendar years. Although the award is not a Hugo Award, it is administered by the World Science Fiction Society and voted on as part of the Hugo Awards ballot. Past sponsors have been Condé Nast Publications (1973-1978) and Davis Publications (1979-1992).

1973	Jerry Pournelle
1974	(tie) Spider Robinson; Lisa Tuttle
1975	P. J. Plauger
1976	Tom Reamy
1977	C. J. Cherryh
1978	Orson Scott Card
1979	Stephen R. Donaldson
1980	Barry B. Longyear
1981	Somtow Sucharitkul
1982	Alexis Gilliland
1983	Paul O. Williams
1984	R. A. MacAvoy
1985	Lucius Shepard
1986	Melissa Scott
1987	Karen Joy Fowler
1988	Judith Moffett
1989	Michaela Roessner
1990	Kristine Kathryn Rusch
1991	Julia Ecklar
1992	Ted Chiang
1993	Laura Resnick
1994	Amy Thomson
1995	Jeff Noon
1996	David Feintuch
1997	Michael A. Burstein
1998	Mary Doria Russell
1999	Nalo Hopkinson
2000	Cory Doctorow
2001	Kristine Smith
2002	Jo Walton
2003	Wen Spencer
2004	Jay Lake
2005	Elizabeth Bear
2006	John Scalzi
2007	Naomi Novik
2008	Mary Robinette Kowal
2009	David Anthony Durham
2010	Seanan McGuire
2011	Lev Grossman
2012	E. Lily Yu

Dell MAGAZINES

Analog Science Fiction and Fact & Asimov's Science Fiction
Extend a Warm LoneStarCon 2013 Welcome
to You and a Salute to Our Hugo Nominees

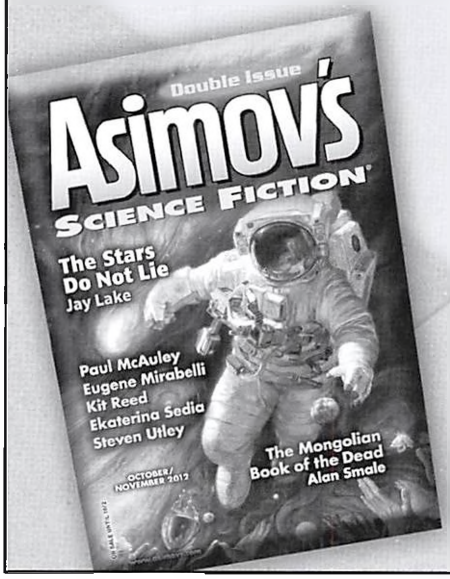
Best Novella

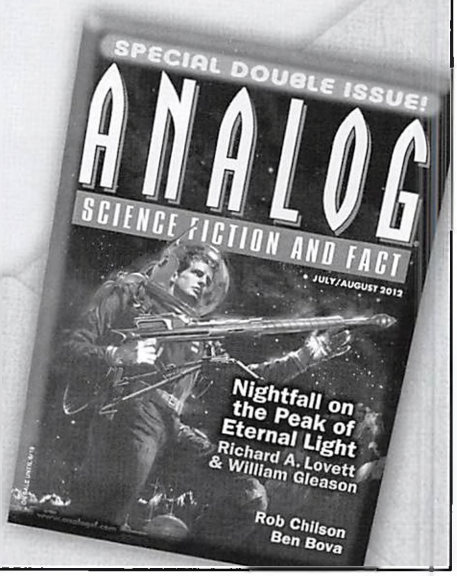
The Stars Do Not Lie
Jay Lake • Asimov's Oct-Nov 2012

Best Editor

Stanley Schmidt
Analog Science Fiction and Fact
Sheila Williams
Asimov's Science Fiction

2013 HUGO AWARDS





Fan Funds – TAFF

Reaching Across The Atlantic Ocean

TAFF – Trans-Atlantic Fan Fund

The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. The success of TAFF has inspired other regular fan funds between North America and Australia, Europe and Australia, and even Eastern and Western Canada.

TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation of not less that $3 or £2. These votes, and the continued generosity of fandom, are what make TAFF possible. In addition to donations, fans hold auctions at science fiction conventions to raise money for TAFF. Frequently art, books, t-shirts, and other ephemera of fandom are auctioned off for this purpose.

Although the winner is expected to attend Worldcon or a specific national convention, TAFF delegates generally also tour the country before and/or after the convention in order to meet a variety of fans.

Winning TAFF candidates are expected to write a trip report, which customarily takes the form of a fanzine or a series of fanzine articles. These fanzines are sometimes sold in order to help raise funds towards future TAFF trips. In addition, winners take over the administration of the fund for their region (Europe or North America) until the next regional TAFF delegate is selected (usually a period of two years, unless the next race is delayed). At any given time, there are at least two administrators, one for each region.

TAFF Delegates

1954	A. Vincent Clarke (Unable to make trip)
1955	Ken Bulmer
1956	Lee Hoffman (Declined funds)
1957	Bob Madle
1958	Ron Bennett
1959	Don Ford
1960	Eric Bentcliffe
1961	Ron Elik
1962	Ethel Lindsay
1963	Wally Weber
1964	Arthur Thomson (Atom)
1965	Terry Carr
1966	Tom Schluck
1968	Steve Stiles
1969	Eddie Jones
1970	Elliot Shorter
1971	Mario Bosnyak
1973	Len and June Moffatt
1974	Peter Weston
1976	Roy Tackett; Bill Bowers (Tie; funds insufficient for both; Bowers withdrew)
1977	Peter Roberts
1979	Terry Hughes
1980	Dave Langford
1981	Stu Shiffman
1982	Kevin Smith
1983	Avedon Carol
1984	Rob Hansen
1985	Patrick and Teresa Nielsen Hayden
1986	Greg Pickersgill
1987	Jeanne Gomoll
1988	Lilian Edwards and Christina Lake
1989	Robert Lichtman
1991	Pam Wells
1992	Jeanne Bowman
1993	Abigail Frost
1995	Dan Steffan
1996	Martin Tudor
1998	Ulrika O'Brien
1998	Maureen Kincaid Speller
1999	Velma J Bowen ("Vijay")
2000	Sue Mason
2001	Victor M. Gonzalez
2002	Tobes Valois
2003	Randy Byers
2004	James Bacon
2005	Suzanne Tompkins ("Suzle")
2006	Bridget Bradshaw ("Bug")
2008	Christopher J Garcia
2009	Steve Green
2010	Anne KG Murphy andBrian Gray (joint)
2011	John Coxon
2012	Jacqueline Monahan
2013	Jim Mowatt

Jim Mowatt, TAFF Delegate

Where's The Rhubarb?

by Nic Farey & Jacq Monahan

I couldn't sleep . . . the word "Trash" kept insistently inserting itself into my mind. I got up, blearily made coffee, and unfolded the piece of paper Jacq had surreptitiously handed me at the Crown & Anchor the previous day.

The Jim Mowatt I know works at Cambridgeshire County Council (what does that mean?) and attended Open University, one of only three UK higher education institutions to gain "educational accreditation" in the U.S. "Middle States Association of Colleges and Schools" Middle States Commission on Higher Education, an institutional accrediting agency, recognized by the United States Secretary of Education and the "Council for Higher Education Accreditation" Council for Higher Education Accreditation. So there.

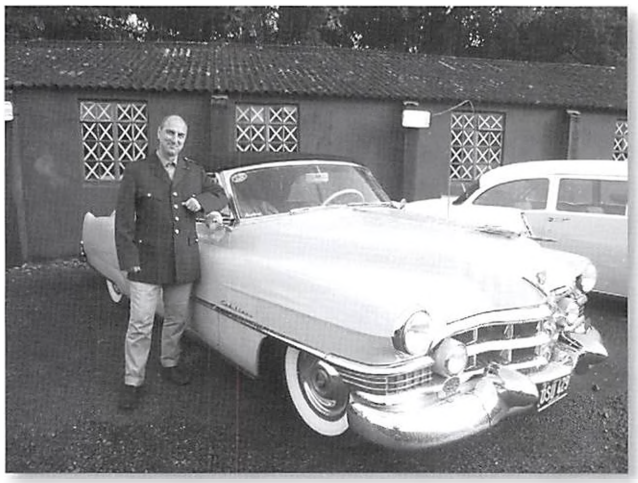
Where, I continued to ponder, was the rhubarb? This must be what was keeping me awake. I knew that somehow the rhubarb was important, and wondered if its omission was deliberate. In continued reading . .

Jim and I go all the way back to the fall of 2012, when he interviewed me during my own TAFF race. Though polite, I could sense him backing slowly out of the room (or wanting to) during the Skype interview. He hosted me anyway, when I visited Cambridge, the intrepid soul. He knows his way around a punt and doesn't mind getting his shirt wet in search of adventure. He looks good in hats and tries to get others to wear them, even those who don't have the head for it. He's mischievous that way.

He claims to have no artistic talent of his own, but is in awe of those that can produce graphical representations that look like they mean it. He also claims that he has tried to draw the occasional stick man and even struggled at that. In reality, the man could probably produce a dead-on likeness of an imagined enemy being savaged by mutant, non-domesticated cats. He's humble like that.

He is a Yorkshire man (Leeds) that creates his own postcard-worthy Yorkshire pudding. I sampled some and did not die, or even sicken for that matter. The man is multi-talented.

Jacq's a sharp shamus and a good judge of a man, but in this case I couldn't be sure. Had she been gotten to and was stringing me along? Where was the rhubarb? I'd first encountered him myself, in an indirect way, back in 2000, when I'd solicited a fanzine review piece for the single issue of *nichevo* that appeared back then. "Trash" was his nom de guerre in those days. I had a few eyes and ears with the Leeds connection, to be sure, and they'd said he was pretty sound. Mind you, one of my informants was Steve Glover, and I knew then, as now, that you can't always trust a filker. Jacq's report continued:





He is also known as Jim Trash although I find him to be very tidy. He produces fanzines and podcasts and shares his home with several dozen BeebleBears for a few days each year. Funny, because he himself is not two-faced.

He is a swing dancer, a romantic with a wicked sense of humor. He is kind but mysterious, never letting you know that he is laughing at you deep down inside. He looks good in a skirt and fancies vintage items. He's a runner and a bike rider which explains why he looks good in a skirt. He appreciates aimless wanderers and will always let you buy him a drink. He has exquisite taste in women.

I'd have been surprised if she hadn't mentioned Trash, but still had my doubts. I'd known about the Beeblebears. "Kind but mysterious" vaguely troubled me. The fitness thing troubled me. I knew he was younger; did this mean he'd be too much to handle? I'd been hearing that he had seemingly boundless energy for noble fannish pursuits, was charismatic and well-liked, which brought to mind comparisons with the James Bond villain "Gustav Graves" from *Die Another Day*. Then there's the woman. There's always a woman.

Mowatt seemed to have all the bases covered: charm, wit, energy, a delectable companion. There had to be a flaw somewhere. Was it the rhubarb? Why was no one mentioning the rhubarb?

Despite the hour, I had to call Jacq. She was, as always, bright as a button. "About this last part . . .", I said:

He has been known to amble about singing, "If you're happy and you're Mowatt, clap your hands." He is forever clapping his hands.

She giggled, inasmuch as she ever does. "That was a bit of a delusional invention," she said. "OK." I hung up, stared at the wall. Why couldn't I ask her about the rhubarb? Had she missed it? Was she holding it back?

I sit at the keyboard, and put aside my misgivings to channel Joe Friday, and write:

"Of my friend and BEAM co-editor Jim 'Trash' Mowatt, I will say this: his enthusiasm and love of fandom is matched only by the effort and will he puts into it. He has the experience of years paired with the energy of a seeming teenager, and is going to be a fine TAFF delegate, a model representative of European fandom, not to mention a lot of fun!"

But I'd like you to ask him about the rhubarb. That's been bugging me.



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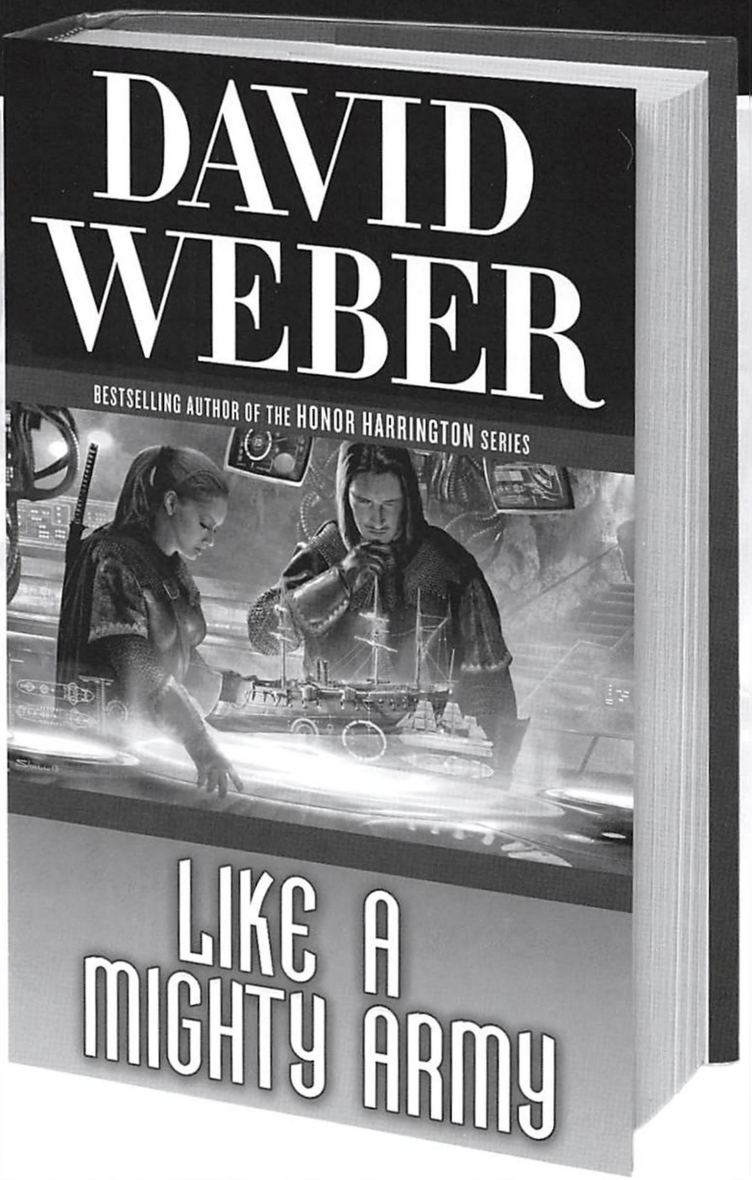
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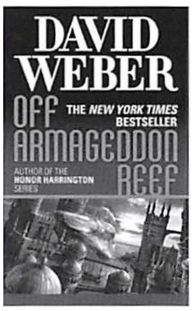
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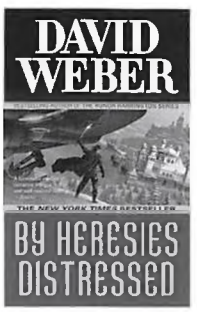


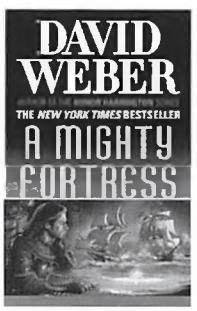
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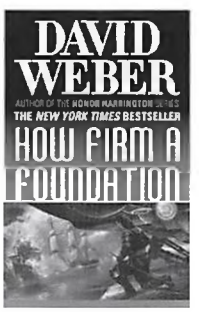
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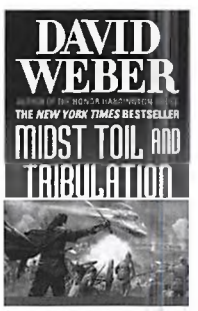












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Reaching Across The Pacific Ocean

DUFF – Down Under Fan Fund

Since 1972, the Down Under Fan Fund, a fan-sponsored fellowship, has encouraged closer ties between science fiction fans in Australasia and North America through an alternating annual exchange of representatives. DUFF is supported by voluntary contributions from fans all over the world. DUFF delegates attend Worldcon or a national convention in the host country and visit fans they might otherwise never meet in person. Delegates are responsible for raising funds and administering DUFF until a new delegate from their continent is elected, and are expected to publish trip reports which can be sold to aid the fund.

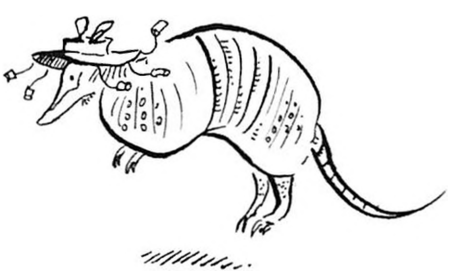
Anyone who is active in fandom may vote. "Active fandom" means involved in fannish pursuits, such as fanzine writing or reading, convention running or attending, amateur film/video production, or club participation. Voting is limited to natural persons.

Although the winner is expected to attend Worldcon or a specific national convention, DUFF delegates generally also tour the country before and/or after the convention in order to meet a variety of fans.

Winning DUFF candidates are expected to write a trip report, which customarily takes the form of a fanzine or a series of fanzine articles. These fanzines are sometimes sold in order to help raise funds towards future DUFF trips. In addition, winners take over the administration of the fund for their region (Australia/NZ or North America) for two years until the next regional DUFF delegate is selected. At any given time, there are at least two administrators, one for each region.

DUFF Delegates

1972	Lesleigh Luttrell
1974	Leigh Edmonds
1975	Rusty Hevelin
1976	Christine McGowan
1977	Bill Rotsler
1978	Paul J. Stevens
1979	Ken Fletcher and Linda Lounsbury
1980	Keith Curtis
1981	Joyce Scrivner
1982	Peter Toluzzi
1983	Jerry Kaufman
1984	Jack Herman
1985	Marty & Robbie Cantor
1986	Nick Stathopoulos, Lewis Morley, and Marilyn Pride
1987	Lucy Huntzinger
1988	Terry Dowling
1989	John D. Berry
1990	Greg Turkich
1991	Art Widner
1992	Roger Weddall
1993	Dick and Leah Zeldes Smith
1994	Alan Stewart
1995	Pat and Roger Sims
1996	Perry Middlemiss
1997	Janice Murray
1998	Terry Frost
1999	Janice Gelb
2000	Cathy Cupitt
2001	Naomi Fisher and Patrick Molloy
2002	Julian Warner
2003	Guy and Rosy Lillian
2004	Norman Cates
2005	Joe Siclari
2008	Steve and Sue Francis
2009	Emma Hawkes
2010	John Hertz
2011	David Cake
2013	Bill Wright



Bill Wright, DUFF Delegate

My Friend Bill Wright

By Dick Jenssen

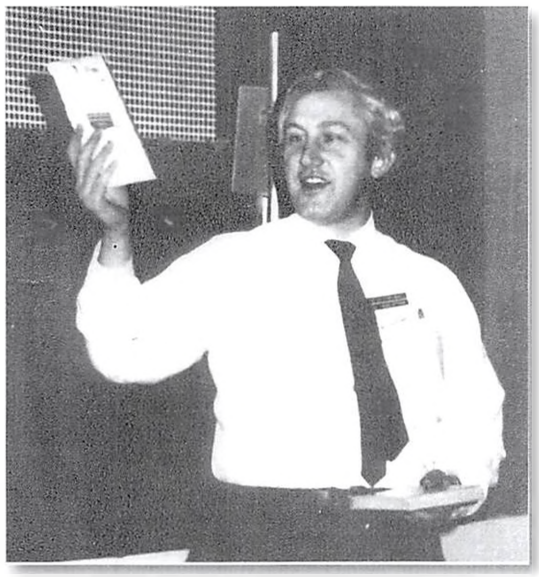


There are times when time itself seems paradoxical. I have known Bill Wright for almost sixty years but it seems very much shorter than that. I have no doubt that this is because interacting with Bill, in conversation or prose, is almost inevitably a new and refreshing experience. Given almost any subject – or even just a passing reference – Bill will follow a train of thought up and down his mental landscape, in and out of the tunnels of his mind, down branch-lines and sub-branch-lines to termini far removed from the original impulse. Following Bill's ruminations may seem as though there's madness in his method, but that's not so: Bill believes (as Idries Shah points out in his book *The Sufis*) that all is connected, and (as Carl Jung posits in his concept of synchronicity) the connection is sometimes non-rational and acausal. One must be on one's toes near Bill . . .

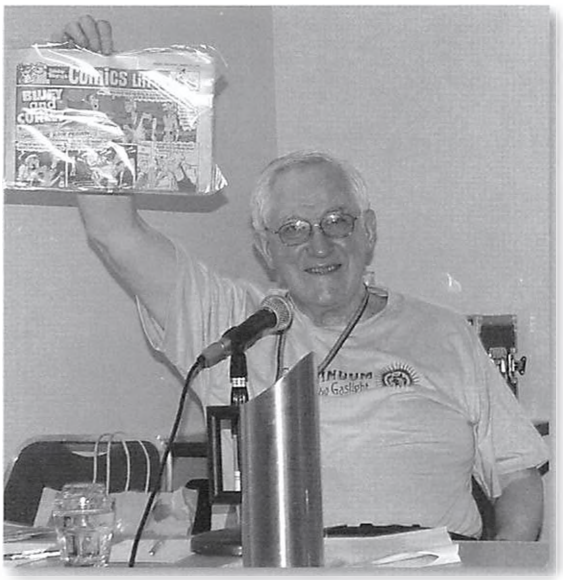
Bill and I found each other in the Melbourne Science Fiction Club six decades ago, and realised that we shared an admiration for Doc Smith's Lensman series. Remember, in the 1950's science fiction was still a marginal literary genre, and was almost entirely confined to the pulps, and was virtually non-existent in Australia. While our literary tastes have evolved since that time, I am positive that if pressed to name the "best" SF he has read, Bill would nominate Eando Binder's *Spawn of Eternal Thought.*

Some short time after we became friends, Bill brought into the Club rooms a painting titled *The Galaxy Primed*, which I took to be a testament to his accomplishments. Some decades later Bill admitted that it was his brother who was the artist, but by that time his renaissance qualities were so evident it seemed but a minor mendacity.

Bill has always been extremely energetic – and in various modes. The photos below show Bill, on the







left, acting as an auctioneer at The 8th Australian Science Fiction Convention, and, on the right, exhibiting athletic prowess in Australian Rules football.

Unfortunately, Bill's enthusiasm for the sport has resulted in him being sent off the field by John Foyster – one of Australia's great SF icons. The reason for the expulsion is lying on the ground out of the frame of the photograph.

Pressure of work, and several extended trips overseas in connection with that work, meant that I lost contact with most of the SF world, and when I retired my reconnection was of a somewhat desultory nature. But here, again, Bill came to the rescue when he resurrected his fanzine *Interstellar Ramjet Scoop* in December 1996, and asked me to generate cover graphics for succeeding issues. This meant that I had something to do as I slid down the razor-blade of life into senescence, and – most importantly – enabled me to repay a long-standing debt to SF. Bill has been brave and generous enough since then so that almost every subsequent cover has used my graphics. Many issues of *Interstellar Ramjet Scoop* will be found on the website http://efanzines.com/. Reading these issues is a perfect a way to enter into the Wright Universe.

I believe that, as it has done for me, SF made a difference, perhaps even an enormous difference, to Bill's life. Personally, I found that just being and mingling with the members of the Melbourne Science Fiction Club was probably the best group therapy sessions I could have wished for. Friendships forged then have lasted for decades. Unlike me, however, Bill's indefatigable energy has meant that he has repaid SF far more that I could ever have conceived. I will not detail those exploits here, since they may be found in Bill's publication *Aussie Transpacific* of April 2013. But I must point out that Bill has set up Meteor Incorporated, a site devoted to preserving SF, and which is designed to collect SF literature and fanzines (http://meteor.org.au/new/). As well, Bill initiated, and has been the driving force behind, the Norma Hemming Award, which promotes "excellence in the exploration of the themes of race, gender, sexuality, class and disability in speculative fiction."

Bill is a wonderful, and worthy, addition to the Duffers . . .

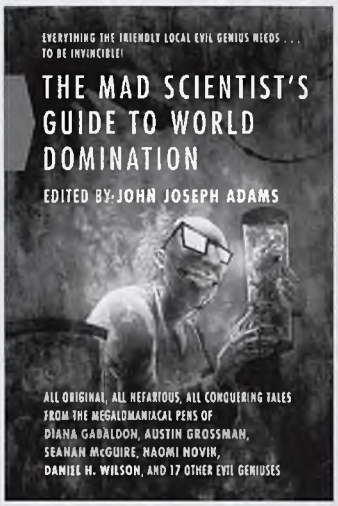


STORIES FROM A DIFFERENT PERSPECTIVE:

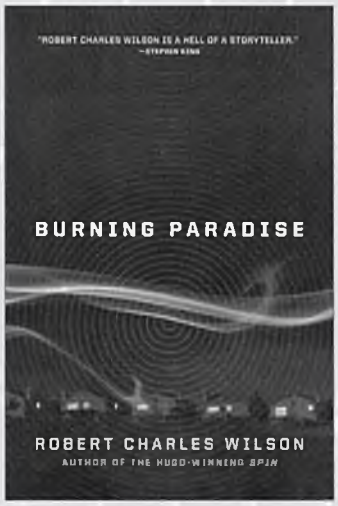


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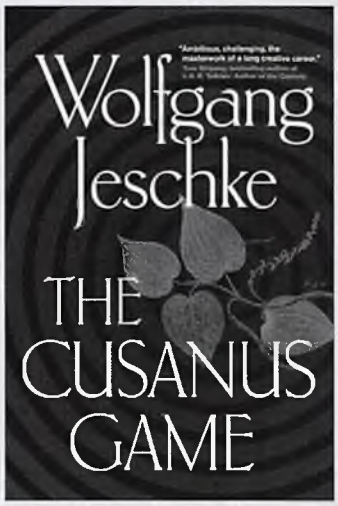
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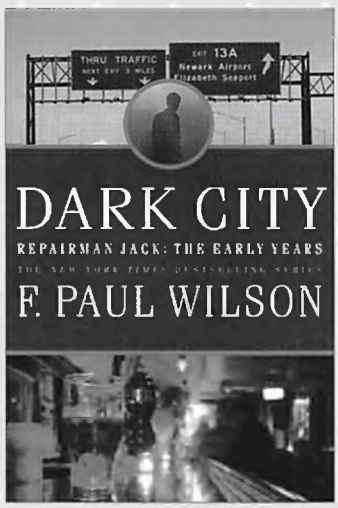
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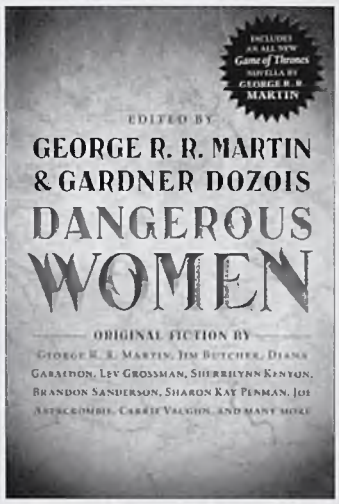
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The Long List of

World Science Fiction Conventions (Worldcons)

produced by the WSFS Long List Committee

Number – Name Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attendance (Note)	Notes
1 - Nycon I 2-4 July 1939	New York	Caravan Hall	Frank R. Paul	Sam Moskowitz	200	Note
2 - Chicon I 1-2 Sep 1940	Chicago	Hotel Chicagoan	E. E. "Doc" Smith	Mark Reinsberg	128	Note
3 - Denvention I 4-6 Jul 1941	Denver	Shirley-Savoy Hotel	Robert A. Heinlein	Olon F. Wiggins	90	
1942-1945		(Worldcon was not held due to World War II)				
4 - Pacificon I 30 Aug-1 Sep 1946	Los Angeles	Park View Manor	A. E. Van Vogt E. Mayne Hull	Walter J. Daugherty	130	
5 - Philcon I 30 Aug-1 Sep 1947	Philadelphia	Penn-Sheraton Hotel	John W. Campbell, Jr.	Milton Rothman	200	Note
6 - Torcon I 3-5 Jul 1948	Toronto	RAI Purdy Studios	Robert Bloch (pro) Bob Tucker (fan)	Ned McKeown	200	
7 - Cinvention 3-5 Sep 1949	Cincinnati	Hotel Metropole	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Don Ford	190	Note
8 - NorWesCon 1-4 Sep 1950	Portland	Multnomah Hotel	Anthony Boucher	Donald B. Day	400	Note
9 - Nolacon I 1-3 Sep 1951	New Orleans	St. Charles Hotel	Fritz Leiber	Harry B. Moore	190	
10 - TASFiA 30 Aug - 1 Sep 1952	Chicago	Hotel Morrison	Hugo Gernsback	Julian C. May	870	Note
11 - 11th Worldcon 5-7 Sep 1953	Philadelphia	Bellevue-Strafford Hotel	Willy Ley	Milton Rothman	750	Note
12 - SFCon 3-6 Sep 1954	San Francisco	Sir Francis Drake Hotel	John W. Campbell, Jr.	Lester Cole Gary Nelson	700	Note
13 - Clevention 2-5 Sep 1955	Cleveland	Manger Hotel	Isaac Asimov (pro) Sam Moskowitz (mystery GoH)	Nick Falasca Noreen Falasca (Shaw)	380	Note
14 - NyCon II 31 Aug-3 Sep 1956	New York	Biltmore Hotel	Arthur C. Clarke	David A. Kyle	850	Note
15 - Loncon I 6-9 Sep 1957	London	King's Court Hotel	John W. Campbell, Jr.	Ted Carnell	268	Note
16 - Solacon 29 Aug-1 Sep 1958	South Gate, CA	Alexandria Hotel	Richard Matheson	Anna S. Moffatt	322	Note
17 - Detention 4-7 Sep 1959	Detroit	Pick-Fort Shelby Hotel	Poul Anderson (pro) John Berry (fan)	Roger Sims Fred Prophet	371	Note
18 - Pittcon 3-5 Sept 1960	Pittsburgh	Penn-Sheraton Hotel	James Blish	Dirce Archer	568	Note
19 - Seacon 2-4 Sep 1961	Seattle	Hyatt House	Robert A. Heinlein	Wally Weber	300	Note
20 - Chicon III 31 Aug-3 Sep 1962	Chicago	Pick-Congress Hotel	Theodore Sturgeon	Earl Kemp	730 / 830	Note
21 - Discon I 31 Aug-2 Sep 1963	Washington, DC	Statler-Hilton Hotel	Murray Leinster	George Scithers	600	Note
22 - Pacificon II 4-7 Sep 1964	Oakland	Hotel Leamington	Leigh Brackett (pro) Edmond Hamilton (pro) Forrest J. Ackerman (fan)	J. Ben Stark Al haLevy	523	Note

The Long List *(continued)*

Number – Name Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attendance (Note)	Notes
23 - Loncon II 27-30 Aug 1965	London	Mount Royal Hotel	Brian W. Aldiss	Ella Parker	350	Note
24 - Tricon 1-5 Sep 1966	Cleveland	Sheraton-Cleveland	L. Sprague de Camp Howard DeVore	Ben Jason Lou Tabakow	850	Note
25 - Nycon 3 31 Aug-4 Sep 1967	New York	Statler-Hilton Hotel	Lester del Rey (pro) Bob Tucker (fan)	Ted White Dave Van Arnam	1,500	Note
26 - Baycon 29 Aug-2 Sep 1968	Oakland	Hotel Claremont	Philip Jose Farmer (pro) Walter J. Daugherty (fan)	Bill Donaho Alva Rogers J. Ben Stark	1,430	Note
27 - St. Louiscon 28 Aug-1 Sep 1969	St. Louis	Chase-Park Plaza	Jack Gaughan (pro) Eddie Jones (fan)	Ray Fisher Joyce Fisher (Katz)	1,534	Note
28 - Heicon '70 20-24 Aug 1970	Heidelberg	Heidelberg Stadthalle	E. C. Tubb (UK) Robert Silverberg (US) Herbert W. Franke (Germany) Elliot K. Shorter (fan)	Manfred Kage	620	Note
29 - Noreascon I 2-6 Sep 1971	Boston	Sheraton-Boston Hotel	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Tony Lewis	1,600	Note
30 - L.A.Con I 1-4 Sep 1972	Los Angeles	International Hotel	Frederik Pohl (pro) Buck & Juanita Coulson (fan)	Charles Crayne Bruce Pelz	2,007	Note
31 - Torcon II 31 Aug-3 Sep 1973	Toronto	Royal York Hotel	Robert Bloch (pro) William Rotsler (fan)	John Millard	2,900	Note
32 - Discon II 29 Aug-2 Sep 1974	Washington, DC	Sheraton Park Hotel	Roger Zelazny (pro) Jay Kay Klein (fan)	Jay Haldeman Ron Bounds	3,587	Note
33 - Aussiecon One 14-17 Aug 1975	Melbourne	Southern Cross Hotel	Ursula K. Le Guin (pro) Susan Wood (fan) Mike Glicksohn (fan) Donald Tuck (Australian)	Robin Johnson	606	Note
34 - MidAmeriCon 2-6 Sep 1976	Kansas City, MO	Radisson Muehlebach Hotel Phillips House	Robert A. Heinlein (pro) George Barr (fan)	Ken Keller	3,014 / 4,200	Note
35 - SunCon 2-5 Sep 1977	Miami Beach	Hotel Fontainebleau	Jack Williamson Robert A. Madle (fan)	Don Lundry	3,240	Note
36 - IguanaCon II 30 Aug-4 Sep 1978	Phoenix	Hyatt Regency, Adams House Phoenix Convention Center & Symphony Hal	Harlan Ellison (pro) Bill Bowers (fan)	Tim Kyger	4,700	Note
37 - Seacon '79 23-26 Aug 1979	Brighton	Metropole Hotel	Brian Aldiss (UK) Fritz Leiber (US) Harry Bell (fan)	Peter Weston	3,114	Note
38 - Noreascon Two 29 Aug-1 Sep 1980	Boston	Sheraton-Boston Hotel Hynes Civic Auditorium	Damon Knight (pro) Kate Wilhelm (pro) Bruce Pelz (fan)	Leslie Turek	5,850	Note
39 - Denvention Two 3-7 Sep 1981	Denver	Denver Hilton Hotel Currigan Convention Center Exhibition Hall and Arena	Clifford D. Simak (pro) C. L. Moore (pro) Rusty Hevelin (fan)l	Suzanne Carniva Don C. Thompson	3,792	Note
40 - Chicon IV 2-6 Sep 1982	Chicago	Hyatt Regency Chicago	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Ross Pavlac Larry Propp	4,275	Note
41 - ConStellation 1-5 Sep 1983	Baltimore	Baltimore Convention Centre	John Brunner (pro) David A. Kyle (fan)	Michael Walsh	6,400	Note
42 - L.A.con II 30 Aug-3 Sep 1984	Anaheim	Anaheim Hilton Anaheim Convention Center	Gordon R. Dickson (pro) Dick Eney (fan)	Craig Miller Milt Stevens	8,365	Note

Number – Name Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attendance (Note)	Notes
43 - Aussiecon Two 22-26 Aug 1985	Melbourne	Southern Cross, Victoria, and Sheraton Hotels	Gene Wolfe (pro) Ted White (fan)	David Grigg	1,599	Note
44 - ConFederation 28 Aug-1 Sep 1986	Atlanta	Marriott Marquis Atlanta Hilton	Ray Bradbury Terry Carr (fan)	Penny Frierson Ron Zukowski	5,811	Note
45 - Conspiracy '87 27 Aug-1 Sep 1987	Brighton	Metropole Hotel Brighton Conference Centre	Doris Lessing (UK) Alfred Bester (US) Arkady Strugatsky (USSR) Boris Strugatsky (USSR) Jim Burns (artist) Ray Harryhausen (film) Joyce & Ken Slater (fan) David Langford (special fan)	Paul Oldroyd	4,009 / 5,425	Note
46 - Nolacon II 1-5 Sep 1988	New Orleans	Marriott, Sheraton, and International Hotels New Orleans Municipal Auditorium	Donald A. Wollheim Roger Sims (fan)	John H. Guidry	5,300	Note
47 - Noreascon 3 31 Aug-4 Sep 1989	Boston	Hynes Convention Center Sheraton-Boston Hotel, Hilton Hotel, Park Plaza Hotel	Andre Norton (pro) Ian & Betty Ballantine (pro) The Stranger Club (fan)	Mark L. Olson	6,837 / 7,795	Note
48 - ConFiction 23-27 Aug 1990	The Hague	Netherlands Congress Centre	Harry Harrison Wolfgang Jeschke Joe Haldeman Andrew Porter (fan)	Kees van Toorn	3,580	Note
49 - Chicon V 29 Aug-2 Sep 1991	Chicago	Hyatt Regency Chicago	Hal Clement (pro) Martin H. Greenberg (pro) Richard Powers (pro) Jon & Joni Stopa (fan)	Kathleen Meyer	5,661	Note
50 - MagiCon 3-7 Sep 1992	Orlando	Orange County Convention and Civic Center The Peabody Hotel The Clarion Hotel	Jack Vance (pro) Vincent Di Fate (artist) Walter A. Willis (fan)	Joe Siclari	5,319 / 6,368	Note
51 - ConFrancisco 2-6 Sep 1993	San Francisco	Moscone Convention Center ANA Hotel Parc Fifty Five Nikko Hotel	Larry Niven Alicia Austin Tom Digby Jan Howard Finder Mark Twain (Dead GoH)	David W. Clark	6,602 / 7,725	Note
52 - ConAdian 1-5 Sep 1994	Winnipeg	Winnipeg Convention Centre Crowne Plaza, Place Louis Riel, and Sheraton	Anne McCaffrey (pro) George Barr (artist) Robert Runte (fan)	John Mansfield	3,570	Note
53 - Intersection 24-28 Aug 1995	Glasgow	Scottish Exhibition and Conference Centre Moat House, Crest, and Central Hotels	Samuel R. Delany (writer) Gerry Anderson (media) Les Edwards (artist) Vincent Clarke (fan)	Vincent Docherty Martin Easterbrook	4,173/ 6,524	Note
54 - L.A.con III 29 Aug-2 Sep 1996	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	James White (writer) Roger Corman (media) Elsie Wollheim (special) Takumi & Sachiko Shibano (fan)	Mike Glyer	6,703	Note
55 - LoneStarCon 2 28 Aug-1 Sep 1997	San Antonio	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Algis Budrys (pro) Michael Moorcock (pro) Don Maitz (artist) Roy Tackett (fan)	Karen Meschke	4,634 / 5,614	Note
56 - BucConeer 5-9 Aug 1998	Baltimore	Baltimore Convention Center Lord Baltimore Hilton Towers Marriott Harbor Place The Holiday Inn Omni Inner Harbor	C. J. Cherryh Milton A. Rothman Stanley Schmidt Michael Whelan J. Michael Straczynski (special)	Peggy Rae Pavlat (Sapienza)	6,572	Note

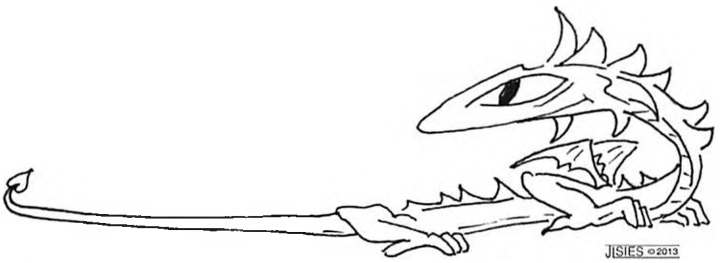
The Long List *(continued)*

Number – Name Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attendance (Note)	Notes
57 - Aussiecon Three 2-6 Sep 1999	Melbourne	World Congress Center Centra Hotel	George Turner (pro) Greg Benford (pro) Bruce Gillespie (fan) J. Michael Straczynski (special)	Perry Middlemiss	1,548 / 2,872	Note
58 - Chicon 2000 31 Aug-4 Sep 2000	Chicago	Hyatt Regency Chicago Fairmont Hotel Swissôtel	Ben Bova (author) Bob Eggleton (artist) Jim Baen (editor) Bob & Anne Passovoy (fan)	Tom Veal	5,794 / 6,574	Note
59 - The Millennium Philcon 30 Aug-3 Sep 2001	Philadelphia	Pennsylvania Convention Center Philadelphia Marriott Hotel	Greg Bear (author) Stephen Youll (artist) Gardner Dozois (editor) George Scithers (fan)	Todd Dashoff	4,840 / 6,269	Note
60 - ConJosé 29 Aug-2 Sep 2002	San Jose	McEnery Convention Center, San Jose Civic Auditorium, Fairmont Hotel, Hilton Hotel, Crowne Plaza Hotel	Vernor Vinge (author) David Cherry (artist) Bjo & John Trimble (fan) Ferdinand Feghoot (imaginary)	Tom Whitmore Kevin Standlee	5,162 / 5,916	Note
61 - Torcon 3 28 Aug-1 Sep 2003	Toronto	Metro Toronto Convention Centre Royal York Hotel	George R. R. Martin (author) Frank Kelly Freas (artist) Mike Glyer (fan) Robert Bloch (GoHst of Honor)	Peter Jarvis	3,834 / 4,986	Note
62 - Noreascon 4 2-6 Sep 2004	Boston	Hynes Convention Center Sheraton Boston Hotel Boston Marriott Copley Place	Terry Pratchett (pro) William Tenn (pro) Jack Speer (fan) Peter Weston (fan)	Deb Geisler	6,008 / 7,485	
63 - Interaction 4-8 Aug 2005	Glasgow	Scottish Exhibition and Conference Centre (SECC) Glasgow Moat House Hotel, Hilton Glasgow	Greg Pickersgill Christopher Priest Robert Sheckley Lars-Olov Strandberg Jane Yolen	Vincent Docherty Colin Harris	4,115 / 5,202	Note
64 - L.A.con IV 23-27 Aug 2006	Anaheim	Anaheim Convention Center Anaheim Hilton Anaheim Marriott	Connie Willis (author) James Gurney (artist Howard DeVore (fan) Frankie Thomas (special)	Christian B. McGuire	5,738 / 6,291	Note
65 - Nippon2007 30 Aug-3 Sep 2007	Yokohama, Japan	Pacifico Yokohama	Sakyo Komatsu (author) David Brin (author) Takumi Shibano (fan) Yoshitaka Amano (artist) Michael Whelan (artist)	Hiroaki Inoue	3,348 / 5,149	
66 - Denvention 3 6-10 Aug 2008	Denver	Sheraton Colorado Convention Center	Lois McMaster Bujold (pro) Rick Sternbach (artist) Tom Whitmore (fan) Kathy Mar (special music) Robert A. Heinlein (ghost)	Kent Bloom	3,752 / 4,854	Note
67 - Anticipation 6-10 Aug 2009	Montreal	Palais des congrès de Montréal	Neil Gaiman (pro) Elisabeth Vonarburg (pro) Taral Wayne (fan) David Hartwell (editor) Tom Doherty (publisher)	René Walling Robbie Bourget	3,925 / 4,499	Note
68 - Aussiecon 4 2-6 Sep 2010	Melbourne	Melbourne Convention & Entertainment Centre (MCEC)	Kim Stanley Robinson Robin Johnson Shaun Tan	Perry Middlemiss Rose Mitchell	2,101 / 3,462	
69 - Renovation 17-21 Aug 2011	Reno, NV	Reno-Sparks Convention Center Atlantis Hotel Peppermill Hotel	Ellen Asher Tim Powers Charles N. Brown Boris Vallejo	Patty Wells	4,112 / 5,526	Note

Number – Name Dates (Note)	City	Site (Note)	Guest(s) (Note)	Chairman (Note)	Attendance (Note)	Notes
70 - Chicon 7 30 Aug-3 Sep 2012	Chicago, IL	Hyatt Regency Chicago	Mike Resnick (author) Peggy Rae Sapienza (fan) Story Musgrave (astronaut) Jane Frank (agent) Rowena Morrill (artist)	Dave McCarty	4743 / 6197	Note
71 - LoneStarCon 3 29 Aug-2 Sep 2013	San Antonio, TX	Henry B. Gonzales Convention Center Marriott Rivercenter Marriott Riverwalk	Ellen Datlow James Gunn Willie Siros Norman Spinrad Darrell K. Sweet	Randall Shepherd		Note
72 - Loncon 3 14-18 Aug 2014	London	ExCeL London	Iain M Banks John Clute Malcolm Edwards Chris Foss Jeanne Gomoll Robin Hobb Bryan Talbot	Steve Cooper Alice Lawson		Note

Notes on the

Long List Of Worldcons



GENERAL NOTES

These notes have been carefully researched by the WSFS Long List Committee. If you choose to publish them, please do not edit them in any way.

Number – Year – Name

We have normally listed a convention by the least confusing version of its name. Most of the time this is the name preferred by the convention (variants are noted) but we also follow fannish tradition in retroactively numbering the first Worldcon in a series 1 (or I or One). (i.e., Noreascon 1 was known at the time only as "Noreascon".) All known naming oddities are noted.

Guests

Custom in designating Guests of Honor has varied greatly, with some conventions giving specific titles (Fan, Pro, Australia, US, Artist, etc.) and some simply call them all Guests of Honor. We have used specific labels where they existed. In general we do not note spelling issues like Honor/Honour.

The Toastmaster is not a Guest of Honor, though some conventions gave the Toastmaster equal billing with the Guests. To confuse matters further, in at least one case a Guest was also designated as Toastmaster. In a few instances the Toastmaster was given a title other than "Toastmaster" such as "Master of Ceremonies". All toastmasters and MCs we are aware of are listed in the notes.

We have tried to note all cases where a guest did not attend.

Site

Under Site we have listed:

All facilities which hosted non-trivial convention functions

The main sleeping room hotel

Any other hotel which accounted for 25% or more of the sleeping rooms.

Chairman

Who chaired a particular Worldcon is sometimes less clear than one might expect. Our policy in constructing this list is to be as accurate as possible without being misleading. We have attempted to follow the convention's official record (where it exists) supplemented by other contemporary records. In all cases where we are aware of ambiguity, we have included notes. When multiple people with Chairman-like titles exist (including Co-Chairman, Deputy Chairman, Associate Chairman, Vice-Chairman, and Deputy Assistant Co-Vice Chairman) we list only the actual top manager at the time of the convention in the main list, and all other people who were in line management positions with titles including the word fragment "chair" in the notes (i.e., all line managers with titles matching *[cC]hair*). When the title is co-Chairman and it appears that both were functional top managers, both are included in the Long List. People in support positions (non-line management positions) with Chair-like titles (e.g., "Chairman's Staff" or "Assistant to the Chairman") are not listed. This list does not include bid leadership – only leadership after the bid was won. Where we found ambiguity, we have documented it.

Additionally, we have attempted to document cases where there was a disconnect between the person holding the title of Chairman and the person(s) who were the actual top manager(s) of the convention.

Attendance

Where available, this column records two numbers: how many paying members actually attended the Worldcon and how many total members there were.

Attendance includes all paid admissions including one-days. (One-day admissions are usually not technically members of WSFS, but we do count them for the purpose of computing total attendance. A one-day admission counts as one attendee.) It excludes freebies who did not participate in the convention (e.g., contractors), unpaid children, paid attending members who did not attend, and all supporting members, but it does include free memberships given to people who did participate in the convention (e.g. guests of honor).

Total members includes everyone who paid for a membership or admission whether full attending, one-day, child, or supporting, plus the Guests of Honor and other free memberships given to people participating in the convention. It does not include freebies who did not participate in the convention.

The available data is very incomplete and imprecise and many of these numbers are probably substantially in error. We have noted cases where we know the numbers to be doubtful. About 99% of the numbers ending in 00 are estimates. The numbers are of the form aaaa/mmmm, where the first number is the attendance and the second the membership. When only one is known, the other is left blank (e.g., /2345 means an unknown attendance and 2345 total members). When only a single number is presented, we don't know if it is attendance or total members.

Convention Notes

1939 – Nycon I

The 1939 Worldcon did not have a name, but simply called itself "World Science Fiction Convention". It has subsequently been called "Nycon I" and "The 1939 Worldcon".

The convention was controlled by a so-called 'Ruling Triumvirate' whose other members were William S. Sykora and James V. Taurasi.

1940 – Chicon I

Chicon I was run by a triumvirate. Mark Reinsberg held the title of chairman, with Erle Korshak (secretary) and Bob Tucker (treasurer) as equal partners. Korshak presided over the opening day of the con, when Reinsberg fell ill.

1947 – Philcon I

L. Jerome Stanton was Toastmaster.

1949 – Cinvention

Don Ford carried out the duties of Chairman, but was officially Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

Ted Carnell, the Fan Guest of Honor, was also toastmaster with the title "Entertainment Master of Ceremonies." He was brought to North America by the Big Pond Fund.

1950 – NorWesCon

Donald Day replaced Jack de Courcy as Chairman after the latter's resignation.

Theodore Sturgeon was the toastmaster and had the title "Entertainment Master of Ceremonies."

1952 – TASFiC

"TASFiC" stood for "Tenth Anniversary Science Fiction Convention"; it was popularly known as Chicon II, and subsequent Chicons counted it as such.

1953 – 11th Worldcon

Officially known as "The 11th Worldcon," it was popularly known as Philcon II. Milton A. Rothman replaced James A. Williams as Chairman upon Williams' death. Tom Clareson, PhD was Vice-Chairman.

Isaac Asimov was Toastmaster.

1954 – SFCon

Though SFCon and Westercon shared the hotel and con chairs, Westercon was held on Friday, September 3rd, with Jack Williamson as GoH, while Worldcon was held Saturday-Monday September 4-6, with John W. Campbell, Jr., as GoH.

Robert Bloch was Toastmaster.

1955 – Clevention

The identity of the Special Mystery Guest was not revealed (even to the honoree) until the first night of the convention. The Program book noted that "Mr. Boucher [the Toastmaster] will make the presentation of the Achievement Awards and identify the Mystery Guest."

Anthony Boucher was Toastmaster.

1956 – NYCon II

Officially known as "NEWYORCON" but – in the words of a report at the time "The fans wouldn't have it" – and it has been NYCon II since.

Robert Bloch was Toastmaster.

1957 – Loncon I

Loncon's program book does not use the name "Loncon" but refers to the convention as the "15th World Science Fiction Convention."

1958 – Solacon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Solacon was physically in Los Angeles, but (by mayoral proclamation) technically in South Gate, California, to fulfill their bid slogan of "South Gate in 58".

Anthony Boucher was Toastmaster.

1959 – Detention

John Berry, the Fan GoH, was brought to North America by a special fan fund.

Isaac Asimov had been listed as the Toastmaster in all promotional material prior to the convention. At the convention the program book added "...with the assistance of Robert Bloch" who acted as Asimov's foil at the banquet.

1960 – Pittcon

Ray Smith was Vice Chairman. The Program Book lists a "non-con program" day on Friday, 2 Sept.

Isaac Asimov was Toastmaster.

1961 – Seacon

Harlan Ellison was Toastmaster.

1962 – Chicon III

Wilson Tucker was Toastmaster.

For a long time the stated attendance figure was 550 members, but this seems to have been the result of a series of ancient typos when setting successive program books. The convention proceedings and other contemporary documentation supports 730 members at the con and 830 members overall.

1963 – Discon I

Isaac Asimov was Toastmaster.

1964 – Pacificon II

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen. Pacificon II was held in Oakland, CA, which was not the same city (LA, 1946) where Pacificon I was held.

Anthony Boucher was Toastmaster.

1965 – Loncon II

Tom Boardman was Toastmaster.

1966 – Tricon

Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon"). The question of who chaired the convention is complicated. The Tricon program book lists Cleveland's Ben Jason as Chairman and Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen, but included all three in the Long List as did NyCon 3 the following year. People involved with the convention confirm that it was run by the three of them working jointly, so they are being treated as co-Chairmen here.

Isaac Asimov was Toastmaster.

1967 – NyCon 3

The convention's name was written as "NyCon 3" at the convention, but – somehow – subsequently got changed to Nycon III in versions of the Long List, perhaps echoing NYCon II.

Harlan Ellison was Toastmaster.

1968 – Baycon

Combined with West Coast Science Fantasy Conference (Westercon), sharing Guests of Honor and Chairmen.

Robert Silverberg was Toastmaster.

1969 – St. Louiscon

Eddie Jones, the TAFF (Trans Atlantic Fan Fund) winner, replaced Ted White, who withdrew as Fan Guest to dramatize the TAFF winner.

Harlan Ellison was Toastmaster.

1970 – Heicon

Heicon had decided prior to the convention to select the TAFF winner as its Fan Guest. The subsequent winner of the 1970 TAFF election was Elliot Shorter.

Heicon also called itself "Heicon '70 International".

John Brunner was Toastmaster.

1971 – Noreascon I

Robert Silverberg was Toastmaster.

1972 – L.A.Con I

Robert Bloch was Toastmaster.

1973 – Torcon II

Lester del Rey was Toastmaster.

1974 – Discon II

Jay and Alice Haldeman were co-chairmen until the spring of 1974 when circumstances forced them to move out of Washington. Ron Bounds took over as de facto Chairman until Jay returned for the convention. At the convention, Jay and Ron functioned as co-chairmen. The Discon II program book continued to list Jay and Alice as co-Chairmen, and included a welcome from Jay (co-Chairman) and Ron (vice-Chairman).

Andrew J. Offutt was Toastmaster.

1975 – Aussiecon One

Fan Guest of Honor Donald Tuck did not attend the convention. (Fans had to go to his home in Tasmania to meet him.)

John Bangsund was Toastmaster.

1976 – MidAmeriCon

The membership totals are from chairman Ken Keller who reports that the numbers announced during the convention were grossly wrong because one of the C&VB's loaned registrars did not turn in her records until afterwards. The previous Long List number of 2800 was an estimate made by a later compiler from the faulty at-con numbers.

Wilson Tucker was Toastmaster.

1977 – SunCon

SunCon was bid by "7 in '77", a group of well-known con-runners who promised that if they won they would then select an ideal site. They selected a hotel in Orlando, Florida, which subsequently went bankrupt, upon which SunCon moved to facilities in Miami Beach.

According to Chairman Don Lundry, his wife Grace Lundry functioned as his co-Chairman; however, convention publications listed Don solely.

In 2003 Don Lundry provided a revised attendance figure of 3240, replacing the number of 2500 reported in publications at the time and subsequently in previous versions of this list. It is possible that this is a total membership and not attendance.

Robert Silverberg was Toastmaster.

1978 – IguanaCon II

This was the first IguanaCon, but was called IguanaCon II because of a previous hoax.

Greg Brown was the initial Chairman but was later replaced by Tim Kyger. After the convention, Gary Farber was recognized as having fulfilled the function of Vice-Chair.

Josef Nesvadba was announced as the European GoH for IguanaCon. He could not get travel papers and did not attend. He was not listed as a guest in PR3. In the program

book he was listed on the main GoH page, but was not listed in IguanaCon's own entry in the Long List. Finally, he was not listed in IguanaCon's PR 5, which came out in 1980 and provided a detailed history of what went on, who resigned and who replaced who.

F. M. Busby was Toastmaster.

1979 – Seacon 79

Seacon 79 was held in Brighton, England, which was not the same city (Seattle, 1961) where Seacon I was held.

Bob Shaw was Toastmaster.

1980 – Noreascon Two

Robert Silverberg was Toastmaster.

1981 – Denvention Two

Ed Bryant was Toastmaster.

1982 – Chicon IV

Larry Smith and Bob Hillis were vice-chairmen of Chicon IV.

Marta Randall was Toastmaster.

1983 – Constellation

Jack L. Chalker was Toastmaster.

1984 – LAcon II

Like South Gate, Anaheim is part of the greater Los Angeles area.

The Toastmaster and MC positions were essentially equivalent, with Robert Bloch (Toastmaster) officiating at the Hugo Ceremony and Jerry Pournelle (Master of Ceremonies) at the Guest of Honor Speeches and Other Awards Ceremony.

This was the largest Worldcon to date.

1985 – Aussiecon II

David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.

1986 – ConFederation

Bob Shaw was Toastmaster.

1987 – Conspiracy

Alfred Bester did not attend the convention due to poor health.

Malcolm Edwards was Chairman until about nine months before the convention when he resigned from the committee for personal reasons. To minimize possible bad publicity from this, he agreed to remain as titular Chairman and presided at some at-con ceremonies. Paul Oldroyd took over all of his duties, but under the title of "Coordinator". Both Malcolm and Paul agree that that Paul was the de facto Chairman at the time of the convention.

Brian W. Aldiss was Toastmaster.

1988 – Nolacon II

Mike Resnick was Toastmaster.

1989 – Noreascon 3

The Stranger Club was the first SF club in Boston and sponsor of the pre-War series of Boskones and the club was the Fan Guest of Honor of Noreascon 3. All of its known surviving members were invited to the convention as guests to represent the club and seven were located and attended: Art Widner, Chan Davis, Harry Stubbs (Hal Clement), Louis Russell Chauvenet, Timothy Orrok, Norman Stanley, and Robert D. Swisher.

The convention's name was officially agnostic: "Noreascon 3", "Noreascon Three" and "Noreascon III" were all declared correct forms of the name.

1990 – ConFiction

Chelsea Quinn Yarbro was Toastmaster.

1991 – Chicon V

Marta Randall was Toastmaster.

1992 – MagiCon

Becky Thomson was Co-Chairman for the first two years after the site was selected, then vice-chairman thereafter and at the convention.

Spider Robinson was Toastmaster, but Mike Resnick acted as Toastmaster for the Meet-the-Pros party.

1993 – ConFrancisco

David Clark replaced Terry Biffel as Chairman upon Biffel's death. Besides the Chairman, there were Vice Chairs: Peggy Rae Pavlat (Sapienza) and Ruth L. Sachter; and Deputy Vice Chairs: Jeff Canfield and Judy Kindell.

The Guests of Honor were designated as "Honored Guests" and the Toastmaster, Guy Gavriel Kay, was called the "Master of Ceremonies". Mark Twain was "channeled" by Jon deCles.

1994 – ConAdian

The Canadian National Science Fiction Convention (Canvention) was held 'in conjunction' with ConAdian – separate membership and mostly separate facilities.

Christine Barnson and Kevin Standlee were Deputy Chairs.

Barry B. Longyear was Toastmaster.

1995 – Intersection

Intersection was also the 1995 Eurocon.

When Intersection won, Tim Illingworth and Vincent Docherty were Co-Chairmen. Docherty moved to Oman, resigned and was replaced by Martin Easterbrook. Illingworth subsequently resigned and was replaced by Docherty. Easterbrook and Docherty were Co-Chairmen during the last 18 months of planning and at the convention.

T.R. Smith was Vice-Chairman. Margaret Austin and Oliver Grüter-Andrew were Deputy Chairs.

Diane Duane and Peter Morwood were Toastmasters.

1996 – LACon III

Special Guest Elsie Wollheim died before the convention.

Connie Willis was Toastmaster.

1997 – LoneStarCon II

a.k.a. "The Second Occasional LoneStarCon Science Fiction Convention & Chili Cook-off"; the first LoneStarCon, held in Austin, was the 1985 NASFiC.

Neal Barrett, Jr. was Toastmaster.

1998 – Bucconeer

Special Guest J. Michael Straczynski did not attend.

Charles Sheffield was Toastmaster.

1999 – Aussiecon Three

GoH George Turner died prior to the convention. Special Guest J. Michael Straczynski attended.

2000 – Chicon 2000

Mike Jencevice and Becky Thomson were associate chairmen of Chicon 2000.

Harry Turtledove was Toastmaster.

2001 – The Millennium Philcon

Laura Syms and Gary Feldbaum were Co-Vice-Chairmen.

Esther Friesner was Toastmaster.

2002 – ConJosé

After the bid won, Tom Whitmore was appointed Chairman with Ruth Sachter as Vice-Chairman. Sachter resigned and subsequently Craige Howlett and Cindy Scott were appointed Co-Vice-Chairmen. Finally, Kevin Standlee was appointed Co-Chairman with Whitmore.

Tad Williams was Toastmaster.

2003 – Torcon 3

Combined with the Canadian National Science Fiction Convention (Canvention).

Artist GoH Frank Kelly Freas did not attend.

Spider Robinson was Toastmaster.

2005 – Interaction

The Guests of Honour were listed with no designation as to type.

Interaction was also the 2005 Eurocon.

Initially Vince Docherty was Chairman with Colin Harris and Paul Treadaway as co-Vice Chairmen. Subsequently, Harris moved to Co-Chairman, and Treadaway moved to Deputy Chairman.

KIM Campbell was Board convenor of Interaction until her death in Nov 2003. (The Board had designated the convenor position as a Convention Co-Chair.)

GoH Robert Sheckley was unable to attend the convention.

2006 – L.A.con IV

Bobbi Armbruster and Craig Miller were Vice-Chairmen.

Fan GoH Howard DeVore and Special Guest Frankie Thomas both died before the convention.

2008 – Denvention 3

Wil McCarthy was Toastmaster.

2009 – Anticipation

Ralph Bakshi was originally announced as Artist GoH but withdrew for health reasons.

2011 – Renovation

The Guests of Honor were listed with no designation as to type.

GoH Charles N. Brown died before the convention.

Renovation also had Special Guests Tricky Pixie (musicians) and Bill Willingham (a comics writer).

2012 – Chicon 7

John Scalzi is Toastmaster.

The membership figures are estimates.

2013 – LoneStarCon 3

The Guests of Honor are listed with no designation as to type.

Paul Cornell is Toastmaster.

Leslie Fish and Joe R. Lansdale are special guests.

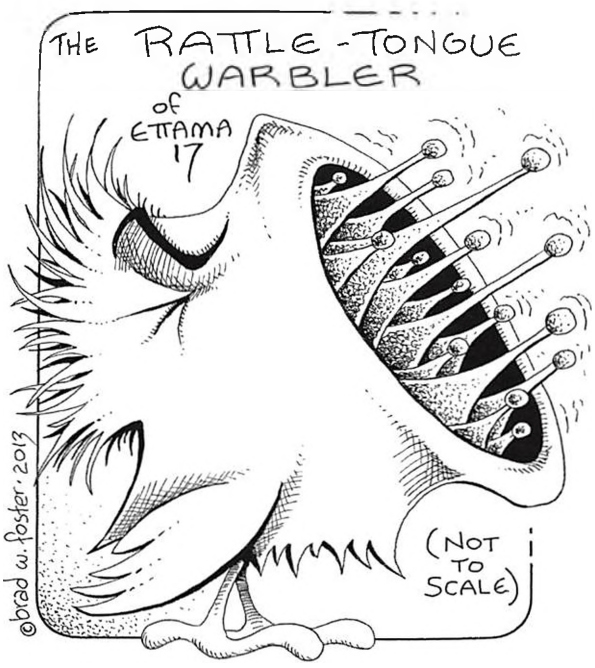
Initially Laura Domitz and Bill Parker were cochairmen. Randall Shepherd later was appointed vice-chairman. In March, 2013, Shepherd swapped jobs with Domitz and Parker.

2013 – Loncon 3

GoH Iain M. Banks died before the convention.

Produced by the WSFS Long List Committee

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Minneapolis73WorldCon!
2015
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We already have Easter and the Fourth of July covered
Now we are doing Labor Day weekend!
September 1–7, 2015
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Constitution

of the World Science Fiction Society as of September 2, 2012

Article 1 – Name, Objectives, Membership, and Organization

Section 1.1: Name. The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

Section 1.2: Objectives. WSFS is an unincorporated literary society whose functions are:

(1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).

(2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).

(3) To attend those Worldcons.

(4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).

(5) To perform such other activities as may be necessary or incidental to the above purposes.

Section 1.3: Restrictions. No part of the Society's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society's purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

Section 1.4: Membership. The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

Section 1.5: Memberships.

1.5.1: Each Worldcon shall offer supporting and attending memberships.

1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.

1.5.3: Electronic distribution of publications, if offered, shall be opt-in.

1.5.4: The rights of attending members of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

1.5.5: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.

1.5.6: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.

1.5.7: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.

1.5.8: Other memberships and fees shall be at the discretion of the Worldcon Committee.

Section 1.6: Authority. Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

Section 1.7: The Mark Protection Committee.

1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.

1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.

1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.

1.7.4: The Mark Protection Committee shall determine and elect its own officers.

Section 1.8: Membership of the Mark Protection Committee.

1.8.1: The Mark Protection Committee shall consist of:

(1) One (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding Worldcon Committees

(2) One (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFIC held in the previous two years, and

(3) Nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.

1.8.2: No more than three (3) elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time they were elected.

1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire that year, at the end of the Business Meeting.

1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.

1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:

(1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.

(2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

(3) Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states, provinces, and territories eastward including the District of Columbia, St. Pierre et Miquelon, Bermuda, and the Bahamas.

Article 2 – Powers and Duties of Worldcon Committees

Section 2.1: Duties. Each Worldcon Committee shall, in accordance with this Constitution, provide for

(1) administering the Hugo Awards,

(2) administering any future Worldcon or NASFIC site selection required, and

(3) holding a WSFS Business Meeting.

Section 2.2: Marks. Every Worldcon and NASFIC Committee shall include the following notice in each of its publications:

"World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," "Hugo Award," the Hugo Award Logo, and the distinctive design of the Hugo Award Trophy Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

Section 2.3: Official Representative. Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

Section 2.4: Distribution of Rules. The current Worldcon Committee shall publish the WSFS Constitution and Standing Rules, together with an explanation of proposed changes approved but not yet ratified. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them on paper to all WSFS members in attendance at the Worldcon upon registration.

Section 2.5: Bid Presentations. Each Worldcon Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Worldcon to be selected the following year to make presentations.

Section 2.6: Incapacity of Committees. With sites being selected two (2) years in advance, there are at least two (2) selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time. Where a site and Committee are chosen by a Business Meeting or Worldcon Committee pursuant to this section, they are not restricted by exclusion zone or other qualifications.

Section 2.7: Membership Pass-along. Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

Section 2.8: Financial Openness. Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon or NASFiC Committee, all future selected Worldcon or NASFiC Committees, the two (2) immediately preceding Worldcon Committees, and the Committees of any NASFiCs held in the previous two (2) years.

Section 2.9: Financial Reports.

2.9.1: Each future selected Worldcon or NASFiC Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.

2.9.2: Each Worldcon or NASFiC Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its convention.

2.9.3: Each Worldcon or NASFiC Committee should dispose of surplus funds remaining after accounts are settled for its convention for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon or NASFiC Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year's Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

Article 3 - Hugo Awards

Section 3.1: Introduction.

Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General.

3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

3.2.2: A work originally appearing in a language other than English shall also be eligible for the year in which it is first issued in English translation.

3.2.3: The Business Meeting may by a three-quarters (3/4) vote provide that works originally published outside the United States of America and first published in the United States of America in the current year shall also be eligible for Hugo Awards given in the following year.

3.2.4: A work shall not be eligible if in a prior year it received sufficient nominations to appear on the final award ballot.

3.2.5: Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date.

3.2.6: Works appearing in a series are eligible as individual works, but the series as a whole is not eligible. However, a work appearing in a number of parts shall be eligible for the year of the final part.

3.2.7: In the written fiction categories, an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

3.2.8: The Worldcon Committee shall not consider previews, promotional trailers, commercials, public service announcements, or other extraneous material when determining the length of a work. Running times of dramatic presentations shall be based on their first general release.

3.2.9: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within the lesser of five thousand (5,000) words or twenty percent (20%) of the new category limits.

3.2.10: The Worldcon Committee may relocate a dramatic presentation work into a more appropriate category if it feels that it is necessary, provided that the length of the work is within twenty percent (20%) of the new category boundary.

3.2.11: A Professional Publication is one which meets at least one of the following two criteria:

(1) it provided at least a quarter the income of any one person or,

(2) was owned or published by any entity which provided at least a quarter the income of any of its staff and/or owner.

3.2.12: The Worldcon Committee is responsible for all matters concerning the Awards.

Section 3.3: Categories.

3.3.1: Best Novel. A science fiction or fantasy story of forty thousand (40,000) words or more.

3.3.2: Best Novella. A science fiction or fantasy story of between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

3.3.3: Best Novelette. A science fiction or fantasy story of between seven thousand five hundred (7,500) and seventeen thousand five hundred (1 7,500) words.

3.3.4: Best Short Story. A science fiction or fantasy story of less than seven thousand five hundred (7,500) words.

3.3.5: Best Related Work. Any work related to the field of science fiction, fantasy, or fandom, appearing for the first time during the previous calendar year or which has been substantially modified during the previous calendar year, and which is either non-fiction or, if fictional, is noteworthy primarily for aspects other than the fictional text, and which is not eligible in any other category.

3.3.6. Best Graphic Story. Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

3.3.7: Best Dramatic Presentation, Long Form. Any theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.8: Best Dramatic Presentation, Short Form. Any television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

3.3.9: Best Editor Short Form. The editor of at least four (4) anthologies, collections or magazine issues (or their equivalent in other media) primarily devoted to science fiction and / or fantasy, at least one of which was published in the previous calendar year.

3.3.10: Best Editor Long Form. The editor of at least four (4) novel-length works primarily devoted to science fiction and / or fantasy published in the previous calendar year that do not qualify as works under 3.3.9.

3.3.11: Best Professional Artist. An illustrator whose work has appeared in a professional publication in the field of science fiction or fantasy during the previous calendar year.

3.3.12: Best Semiprozine. Any generally available non-professional publication devoted to science fiction or fantasy which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which in the previous calendar year met at least two (2) of the following criteria:

(1) had an average press run of at least one thousand (1000) copies per issue,

(2) paid its contributors and/or staff in other than copies of the publication,

(3) provided at least half the income of any one person,

(4) had at least fifteen percent (15%) of its total space occupied by advertising,

(5) announced itself to be a semiprozine.

3.3.12: Best Semiprozine. Any generally available non-professional periodical publication devoted to science fiction or fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, which does not qualify as a fancast, and which in the previous calendar year met at least one (1) of the following criteria:

(1) paid its contributors and/or staff in other than copies of the publication,

(2) was generally available only for paid purchase,

3.3.13: Best Fanzine. Any generally available non-professional publication devoted to science fiction, fantasy, or related subjects which by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, and which does not qualify as a semiprozine.

3.3.13: Best Fanzine. Any generally available non-professional periodical publication devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has published four (4) or more issues (or the equivalent in other media), at least one (1) of which appeared in the previous calendar year, that does not qualify as a semiprozine or a fancast, and that in the previous calendar year met neither of the following criteria:

(1) paid its contributors or staff monetarily in other than copies of the publication,

(2) was generally available only for paid purchase.

3.3.14: Best Fancast. Any generally available non-professional audio or video periodical devoted to science fiction, fantasy, or related subjects that by the close of the previous calendar year has released four (4) or more episodes, at least one (1) of which appeared in the previous calendar year, and that does not qualify as a dramatic presentation.

Provided that unless this amendment is re-ratified by the 2016 Business Meeting, Section 3.3.14 shall be repealed, and

Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2016 Business Meeting with any constitutional amendments awaiting ratification.

3.3.15: Best Fan Writer. Any person whose writing has appeared in semiprozines or fanzines or in generally available electronic media during the previous calendar year.

3.3.16: Best Fan Artist. An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public display during the previous calendar year.

3.3.17: Additional Category. Not more than one special category may be created by the current Worldcon Committee with nomination and voting to be the same as for the permanent categories. The Worldcon Committee is not required to create any such category; such action by a Worldcon Committee should be under exceptional circumstances only; and the special category created by one Worldcon Committee shall not be binding on following Committees. Awards created under this paragraph shall be considered to be Hugo Awards.

Section 3.4: Extended Eligibility. In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three fourths (3/4) vote of the intervening Business Meeting of WSFS.

Section 3.5: Name and Design. The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason as refined by Peter Weston. Each Worldcon Committee may select its own choice of base design. The name (Hugo Award) and the design shall not be extended to any other award.

Section 3.6: "No Award." At the discretion of an individual Worldcon Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be canceled for that year.

Section 3.7: Nominations.

3.7.1: The Worldcon Committee shall conduct a poll to select the nominees for the final Award voting. Each member of the administering Worldcon, the immediately preceding Worldcon, or the

immediately following Worldcon as of January 31st of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

3.7.2: The Committee shall include with each nomination ballot a copy of Article 3 of the WSFS Constitution and any applicable extensions of eligibility under Sections 3.2.3 or 3.4.

3.7.3: Nominations shall be solicited only for the Hugo Awards and the John W. Campbell Award for Best New Writer.

Section 3.8: Tallying of Nominations.

3.8.1: Except as provided below, the final Award ballots shall list in each category the five (5) eligible nominees receiving the most nominations. If there is a tie including fifth place, all the tied eligible nominees shall be listed.

3.8.2: The Worldcon Committee shall determine the eligibility of nominees and assignment to the proper category of works nominated in more than one (1) category.

3.8.3: Any nominations for "No Award" shall be disregarded.

3.8.4: If a nominee appears on a nomination ballot more than once in any one category, only one (1) nomination shall be counted in that category.

3.8.5: No nominee shall appear on the final Award ballot if it received fewer nominations than five percent (5%) of the number of ballots listing one or more nominations in that category, except that the first three (3) eligible nominees, including any ties, shall always be listed.

3.8.6: The Committee shall move a nomination from another category to the work's default category only if the member has made fewer than five (5) nominations in the default category.

3.8.7: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.9 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

Section 3.9: Notification and Acceptance. Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot. In addition, in the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

3.9.1 Worldcon Committees shall use reasonable efforts to notify the nominees, or in the case of deceased or incapacitated persons, their heirs, assigns, or legal guardians, in each category prior to the release of such information. Each nominee shall be asked at that time to either accept or decline the nomination. If the nominee declines nomination, that nominee shall not appear on the final ballot.

3.9.2 In the Best Professional Artist category, the acceptance should include citations of at least three (3) works first published in the eligible year.

3.9.3 Each nominee in the categories of Best Fanzine and Best Semiprozine shall be required to provide information confirming that they meet the qualifications of their category.

Section 3.10: Voting.

3.10.1: Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter.

3.10.2: Final Award ballots shall list only the Hugo Awards and the John W. Campbell Award for Best New Writer.

3.10.3: "No Award" shall be listed in each category of Hugo Award on the final ballot.

3.10.4: The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)).

3.10.5: Voters shall indicate the order of their preference for the nominees in each category.

Section 3.11: Tallying of Votes.

3.11.1: In each category, tallying shall be as described in Section 6.3. "No Award" shall be treated as a nominee. If all remaining nominees are tied, no tie-breaking shall be done and the nominees excluding No Award shall be declared joint winners.

3.11.2: No Award shall be given whenever the total number of valid ballots cast for a specific category (excluding those cast for "No Award" in first place) is less than twenty-five percent (25%) of the total number of final Award ballots received.

3.11.3: "No Award" shall be the run-off candidate for the purposes of Section 6.5.

3.11.4: The complete numerical vote totals, including all preliminary tallies for first, second, etc. places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period the nomination voting totals shall also be published, including in each category the vote counts for at least the fifteen (15) highest vote-getters and any other candidate receiving a number of votes equal to at least five percent (5%) of the nomination ballots cast in that category, but not including any candidate receiving fewer than five (5) votes.

Section 3.12: Exclusions. No member of the current Worldcon Committee or any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Worldcon Committee, then this exclusion shall apply to members of the Subcommittee only.

Section 3.13: Retrospective Hugos. A Worldcon held 50, 75, or 100 years after a Worldcon at which no Hugos were presented may conduct nominations and elections for Hugos which would have been presented at that previous Worldcon. Procedures shall be as for the current Hugos. Categories receiving insufficient numbers of nominations may be dropped. Once retrospective Hugos have been awarded for a Worldcon, no other Worldcon shall present retrospective Hugos for that Worldcon.

Article 4 - Future Worldcon Selection

Section 4.1: Voting.

4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held two (2) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 6.3.

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility.

4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2 The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons. Corporations, associations, and other non-human or artificial entities may cast ballots, but only for "No Preference." "Guest of" memberships may only cast "No Preference" ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

Section 4.4: Ballots. Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the Above" and "No Preference" and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying.

4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon. Each bidding committee should provide at least two (2) tellers. Each bidding committee may make a record of the name and address of every voter.

4.5.2: A ballot voted with first or only choice for "No Preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No Preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: "None of the Above" shall be treated as a bid for tallying, and shall be the run-off candidate for the purposes of Section 6.5.

4.5.4: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying shall proceed according to Section 6.3.

4.5.5: If "None of the Above" wins, or if two or more bids are tied for first place at the end of tallying, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.6: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a win by "None of the Above", they are not restricted by exclusion zone or other qualifications.

4.5.7: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee following a tie in tallying, they must select one of the tied bids.

Section 4.6: Bid Eligibility.

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

(1) an announcement of intent to bid;

(2) adequate evidence of an agreement with its proposed site's facilities, such as a conditional contract or a letter of agreement;

(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than one hundred and eighty (180) days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 4.7: Site Eligibility. A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometres of the site at which selection occurs.

Section 4.8: NASFiC. If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution:

4.8.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

4.8.2: NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

4.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

Article 5 - Powers of the Business Meeting

Section 5.1: WSFS Business Meetings.

5.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

5.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

5.1.3: Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of Robert's Rules of Order, Newly Revised.

5.1.5: The quorum for the Business Meeting shall be twelve (12) members of the Society physically present.

Section 5.2: Continuation of Committees. Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.

Section 5.3: Constitutional Pass-along. Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee

Article 6 - Constitution

Section 6.1: Conduct. The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons. In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one (1) vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Electronic Voting. Nothing in this Constitution shall be interpreted to prohibit conducting Hugo Awards nominating and voting and Site Selection voting by electronic means, except that conducting Site Selection by electronic means shall require the unanimous agreement of the current Worldcon committee and all bidding committees who have filed before the ballot deadline. Valid paper ballots delivered by any means shall always be acceptable. This section shall not be interpreted to require that such elections be conducted electronically, nor shall it be interpreted to allow remote participation or proxy voting at the Business Meeting.

Section 6.4: Tallying of Votes. Votes shall first be tallied by the voter's first choices. If no majority is then obtained, the candidate who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. If two (2) or more candidates are tied for elimination during this

process, the candidate that received fewer first-place votes shall be eliminated. If they are still tied, all the tied candidates shall be eliminated together.

Section 6.5: Run-off. After a tentative winner is determined, then unless the run-off candidate shall be the sole winner, the following additional test shall be made. If the number of ballots preferring the run-off candidate to the tentative winner is greater than the number of ballots preferring the tentative winner to the run-off candidate, then the run-off candidate shall be declared the winner of the election.

Section 6.6: Amendment. The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.7: Commencement. Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Donald E. Eastlake III, Presiding Officer
Linda Deneroff, Secretary
2012 WSFS Business Meeting

Standing Rules

for the Governance of the World Science Fiction Society Business Meeting

Group 1: Meetings

Rule 1.1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single "session" as defined in the Parliamentary Authority (see section 5.1 of the WSFS Constitution), regardless of whether such gatherings are called "meetings" or "sessions."

Rule 1.2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee's instructions are to report to the Main Business Meeting. The Preliminary Business Meeting may not postpone consideration of a Constitutional amendment beyond the last Preliminary Business Meeting. The Preliminary Business Meeting may not amend a Constitutional amendment pending ratification. The Preliminary Business Meeting may consider any business not expressly forbidden to it by the Standing Rules or expressly reserved to the Main Business Meeting.

Rule 1.3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 1.4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting. No meeting shall be scheduled to begin before 10:00 or after 13:00 local time.

Rule 1.5: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and nonsmoking sections at the beginning of each meeting.

Rule 1.6: Recording of Sessions. The Presiding Officer may arrange for the recording of meetings in any medium and for the distribution of such recordings. Individual members may also record meetings at their own discretion, subject to the will of the assembly as authorized by rule 5.9.

Group 2: New Business

Rule 2.1: Deadline for Submission of New Business. The deadline for submission of nonprivileged new business to the Business Meeting shall be fourteen (14) days before the first Preliminary Meeting. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 2.2: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for nonprivileged new business shall be submitted to the Presiding Officer before the deadline in Rule 2.1 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 2.3: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 2.4: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Group 3: Debate Time Limits

Rule 3.1: Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 3.2: Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 3.3: Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 3.4: Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 3.5: Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Group 4: Official Papers

Rule 4.1: Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year's version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 4.2: Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 4.3: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 4.4: Submission Deadlines: Reports. All WSFS Committee Reports and all Worldcon Annual Financial Reports (see Constitution Section 2.9.1) shall be submitted to the Business Meeting by no later than fourteen (14) days before the first Preliminary Business Meeting.

Rule 4.5: Availability of BM Materials. All WSFS Committee Reports, Worldcon Annual Financial Reports, and New Business submitted to the Business Meeting before the 14-day deadline (see Rules 2.1 and 4.4) shall be made generally available to WSFS members (e.g. via publication on the host Worldcon's web site) by no later than ten (10) days before the first Preliminary Business Meeting.

Group 5: Variations of Rules

Rule 5.1: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 5.2: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An object to consideration shall not be in order against ratification of a constitutional amendment.

Rule 5.3: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 5.4: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 5.5: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 5.6: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 5.7: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 5.8: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

Rule 5.9: Start/Stop Recording. If the meeting is being recorded, a motion to Stop Recording or to Start Recording is a privileged motion and shall be handled in the same way as a motion to Enter or Leave Executive Session.

Group 6: Mark Protection Committee Elections

Rule 6.1: Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee's consent to nomination and the nominee's current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 6.2: Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee's name and region of residence. The first seat filled shall be by normal preferential ballot procedures as defined in Section 6.3 of the WSFS Constitution. There shall be no run-off candidate. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. In the event of a first-place tie for any seat, the tie shall be broken unless all tied candidates can be elected simultaneously. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Group 7: Miscellaneous

Rule 7.1: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee's Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 7.2: Dilatory Actions; Misuse of Inquiries. The sole purpose of a "point of information" or "parliamentary inquiry" is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 7.3: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 7.4: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 7.5: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 7.6: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 7.7: Nitpicking and Flyspecking Committee. The Business Meeting shall appoint a Nitpicking and Flyspecking Committee. The Committee shall: (1) Maintain the list of Rulings and Resolutions of Continuing Effect (2) Codify the Customs and Usages of WSFS and of the Business Meeting.

Rule 7.8: Worldcon Runners Guide Editorial Committee. The Business Meeting shall appoint a Worldcon Runners Guide Editorial Committee. The Committee shall maintain the Worldcon Runners Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Donald E. Eastlake III, Presiding Officer
Linda Deneroff, Secretary
2012 WSFS Business Meeting



Committees & Staff

■ **Office of the Chair**: Randall Shepherd
Vice Chairs: Laura Domitz & Bill Parker
Advisors: Karen Meschke & Joe Siclari
Assistant to Bill Parker: Kathy Thornton
Chicon 7 Hugo Losers' Party: Mr. Shirt & Stacey Anne Helton
Gunn Reception: Renee Babcock, Brad Denton, Laura Domitz, Chris McKitterick, Karen Meschke, Bill Parker, Randy Shepherd & Joe Siclari
Robert E. Howard Tour: Rusty Burke, Mark Finn & Spike
Intermediary: Jonathan Miles
Internal Communications: Michael Pins
Parliamentarian: Jonathan Miles

■ **Events:** Glenn Glazer
Deputy Division Head: Randy Smith
Closing Ceremonies: Adam Beaton
Staff: Pam Larson
Dances: Karen Anderson
Staff: Sarah Goodman
Film Festival: Nat Saenz
Staff: Inge Saenz
Formal Photographer: Philip Peterson
Staff: Kelcey L. Bauer
Hugo Awards Ceremony: Julie Barrett
Master of Ceremonies: Paul Cornell
Chief Ninjas: Chris & John O'Halloran
Darrell K. Sweet Montage: David Gallaher
House Manager: Seth Breidbart
Hugo Ceremony Booklet: Dave McCarty, Tim Miller & Kees van Toon
Hugo Ceremony Escorts: Crystal Huff, Jesi Pershing & Megan Totusek
Hugo Pre-Reception: David Gallaher
In Memoriam: Steven Silver
Voice of Ghoddess: Eve Ackerman
Hugo Ceremony Staff: Adina Adler, Chris Barrett, John Brown, Tim Miller, Ron Ontell & Valerie Ontell
Masquerade Director: Jill Eastlake
Deputy Masquerade Director: Sharon Sbarsky
Staff: Elektra Hammond
Master of Ceremonies: Paul Cornell
MC Assistant: Robbie Bourget
Fan Photo Manager & Judges' Photographer: Kerry Gilley
Green Room Manager: David D'Antonio
Desk: Debi Chowdhury
Repair Table: Tina Connell
Hall Costume Judging Lead: John Hertz
House Manager: Seth Breidbart
Presentation Judges' Clerk: John Francini
Stage Manager: Kathy Thornton
Stage Manager Assistant: Stacy Ransleben
Head Ninjas: Lori Meltzer & Christine O'Halloran
Stage Ninjas: Michele Weinstein
Workmanship Judges' Clerk: George Krause
Opening Ceremonies: Trudy Myers & John Shoberg

■ **Exhibits:** Patty Wells & Warren Buff
Art Show: Scott Zrubek
Staff: Durlyn Alexander, Kimm Antell, Ruth Cruise, Ira Donewitz, Elaina Guy, Cheri Johnson, Deborah Larson, Alison Parker, Wardell Picquet, Kim Pyvus, Jimmy Simpson, Jean Stuntz, Tammy Tripp & Caroline Westra
Artists' Alley: Tomi V. Welch
Artist Showcase: Kerry Kuhn & Colin Harris
CAD Layout: Chip Hitchcock
Dealers' Room: Steve Francis
Assistant: Zane Melder
Staff: Will Frank, Carolina Gómez Lagerlöf, Melissa Morman & Joel Zakem
Decorator Liaison: Diane Lacey
Exhibit Hall Theme Days: Jessica Guggenheim
Fan Tables: Mary Mormon
Fanzine Lounge: John Purcell
Fixed Exhibits Curator: Christopher J Garcia
Exhibit Labels: Keri O'Brien
Gaming: April Bremner
Game Masters: Jacquelyn Palacios & Ronald Smith
Staff: Meghan Graham
Guest of Honor Exhibits: David Gallaher
Logistics: Ruth Lichtwardt & Jeff Orth
San Antonio Logistics Agent: Scott Cooper
Dockmaster: Chris Marble
Dockmaster Staff: Angela Jones, Patrick Porter
Staff: Tina Black, Rick Kovalcik, Eric Orth & John Platt
Photo Area: Crystal Huff
Special Exhibits: Gary Blog, Bruce Farr, Lea Farr, Christopher Hensley, Sean McCoy & Don Wright
WSFS Exhibits: Kent Bloom

■ **Facilities:** Joyce Hooper
Deputy Division Head: Ben Yalow
Advisor: Bobbi Armbruster
Convention Center Liaison: Helen Montgomery
Deputies: Bobbi Armbruster & Randall Shepherd
Hotel Function Space Liaison: Jim Mann
Deputy: Stephen Boucher
Housing: Suzanne Tompkins
Staff: Janice Gelb, Jerry Kaufman & Ulrika O'Brien
Party Maven: Tim Miller
Assistants: John Platt & Rebecca Smith
Staff: Kim Marks Brown, Gay Ellen Dennett, Colette Fozard, Mark Herrup, Elspeth Kovar & TR Renner

■ **Finance:** Rondinella Olsen
Budget Director: Ben Yalow
Advisor: John Lorentz
Treasury Staff: Kim Marks Brown
Cash Office: Judith Bemis, Dave Cantor & Debbie King
At-Con Staff: Sue Ellen Colter, Peter De Weerdt, Colette Fozard, Kevin Hall, Lisa Deutsch Harrigan, Allison Hershey, Lenore J. Jones, Sydnie Krause & Tony Parker
Registration: Elayne Pelz
Staff: David Guon, Lenore Jones, Robert Klein & Beth Loubet

■ **Information Technology:** Steven R. Staton
Deputy Division Head: David Brummel
Quartermaster: Victor Manuel
Mobile App Developers: David Brummel & Eemeli Aro
Staff: Carl Fink

■ **Member Services:** Sharon Pierce
Deputy Division Head: Sally Woerhle
Accessibility Services: W. A. (Bill) Thomasson
Deputy Area Head: Judith Herman
Childcare: Lisa Garrison-Ragsdale
Con Ops: John Harold
Staff: Ann Totusek
Con Suite: Colis & Gary Robe
Staff: Ken & Melissa Tolliver
Freebie Wrangler: Jonathan Miles
Info Desk/Voodoo Board: Sara Cooper
Deputy Area Head: John Day
Staff: Sandra Levy
Office: Becky Thomson
Deputy Area Head: Tom Veal
Purchasing Officer: Gary Feldbaum
Staff: Sean Thomson & Lee Shephard
Ribbons: Sharon Pierce, Joyce Pinnow & Sharon Sbarsky
Signage: Joyce Hooper, Elizabeth McCarty & Sharon Pierce

Sign Design: Scott Cooper

Staff Den: Kim Zrubek

Assistant: Susan Moore

Volunteers Coordinator: Ellen Braun

Deputy: Ruth Cruise

Staff: Ginny Younstrom

■ **Program:** Terry Fong

Deputy Division Head: Helen Umberger

Staff: Aurora Celeste, Diane Lacey, Michael Nelson, Jannie Shea & Spike

Assistant: Debra Yeung

Software Administrator: Adam Tilghman

Program Frenzy Hosts: Jim Mann & Laurie Mann

Academic: Karen Burnham

Anime: Mary Dumas & Thomas Safer

Art: Jannie Shea

Staff: Jan Gephardt, Ty Gephardt & Lyn Morgan

Art Night: Mike Willmoth

Autographs: Frank Olynyk

Brain Trust: Program Staff, Area Heads, Julie Barrett, Liz Batty, Liz Cano, Carl Fink, Mark Finn, kT Fitzsimmons, John Gibbons, Vylar Kaftan, Jim Mann, Laurie Mann, Juan Perez, Willie Siros, Stewart Smith & Ian Stockdale

Chesley Awards: Andrea Senchy

Childrens' Programming (Rangernauts): James Bacon & Alissa McKersie

Staff: Mary Miller & James Shields

Comics & Graphic Novels: Mark Finn

Costuming: Aurora Celeste

Filk: Brenda Sutton & Bill Sutton

Staff: Linda Law & Scott Snyder

Green Room: Sue Francis,Eve Ackerman, Susan Cole, Deborah Oakes, Pat Sims, Roger Sims, Lois Wellinghurst & Richard Wellinghurst

Guest of Honor Relations: Diane Lacey

Ellen Datlow: Rhonda Eudaly Simpson

James Gunn: Renee Babcock

Willie Siros: Karen Meschke

Norman Spinrad: Val & Ron Ontell

Darrell R. Sweet: David Thayer

Paul Cornell: Robbie Bourget & Ed Scarbrough

Leslie Fish: Joseph Abbott

Joe R. Lansdale: Scott A. Cupp

Kaffeklatches: Melanie Herz

Staff: Marah Searle-Kovacevic

Library Outreach: Patricia Parsons

Music Night: Bill Sutton & Brenda Sutton

Poetry: Juan Manuel Perez

Speculative Poetry Workshop: David Lee Summers

Program Ops: Tim Szczesuil

Staff: Robert Luoma & Kelly Persons

Program Software Project: Henry Balen, Martin Easterbrook, Terry Fong, Janice Gelb, Ruth Leibig, Cathy "Nolly" Mullican, Jim Roothan & Ian Stockdale

Science Track: John Gibbons, Bill Higgins, Bill Ledbetter, Ken Murphy, Ken Ruffin & John K. Strickland

Spanish Track: Rudy Ch. Garcia, Anne Gray & Juan Perez

Steampunk: Cameron Hare

Stroll with the Stars: Bobbie DuFault

Writer's Workshop: Oz Drummond

■ **Promotions:** Elizabeth McCarty

Deputy Division Head: Colin Harris

Advertising: Sara Felix

Staff: Keri O'Brien

Fan Table Coordinator: kT Fitzsimmons

Hugo Award Ceremony CoverItLive: Kevin Standlee & Mur Lafferty

Local Promotions: Sara Cooper, Pablo Vazquez & Don Wright

Press Office: Laurie Mann

Advisor: Peggy Rae Sapienza

Staff: Anne Pinzow & Ann Marie Rudolph

Press Releases: Colin Harris

San Antonio Convention & Visitors Bureau Liaison: Matthew Duarte

Social Media: Ed Dravecky & Megan Totusek

Google Fu: Laurie Mann

Staff: Will Frank & Kristina Hiner

■ **Publications:** Karen Meschke

Deputy Division Head: Bill Child

Staff: Jennifer Juday & Rebecca Trefny

Copy Editor: Rina ElsonWeisman

Souvenir Book Editor & Designer: Diana Thayer

Artist Liaison: Teddy Harvia

Pocket Programme: Bill Child

Progress Reports #1, #4: Bill Child

Progress Report #2: Meredith Branstad

Progress Report #3: Keri O'Brien & Jess (Lipp) Pershing

Progress Report #5: Colin Harris

Restaurant Guide: April Korbel

Design Editor: Scott Cooper

San Antonio Advisor: Sara Cooper

Newsletter (La Estrella Solitaria): Michael Nelson

Design: Kimm Antell

Staff: Lisa Hertel, Laurie Mann, Carrie Mowatt, Jim Mowatt, Heidi Pilewski, Arlen Walker & David Weingart

■ **Technology:** Chuck Shimada

Deputy Division Head: Paul Kraus

Draftsman: Carl "z!" Zwanzig

Hugo Awards Technical Director: John Maizels

Hugo Ceremony Clips: Mike Donahue

Lighting Infrastructure Designer: Al "Hobbit" Walker

Main Stage Room Captain: Derly Ramirez II

Sound Infrastructure Designer: Allon Stern

Streaming Media: Marcie Hansen

Telecommunications: Bert Boden

Video Infrastructure Designer: Syd Weinstein

Staff: Fred Bauer, Janice Bauer, Scott Dorsey, Richard Hutter, David Ifversen, Bill Keaton, Rick Kovalcik, Angela Morley, Paul Mossip, Dan Noe, Abby Noyce, Peter Olszowka, Kathi D. Overton, Michael Rafferty, Larry Schroder & Kris "Nchanter" Snyder

■ **WSFS:** Fred Duarte

Deputy Division Head: Jonathan Miles

Business Meeting: Donald Eastlake

Deputy Presiding Officer: Kent Bloom

Secretary: Linda Deneroff

Videographer: Lisa Hayes

Hugo Administration: Todd Dashoff

Hugo Awards Subcommittee: Todd Dashoff, Vincent Docherty, Saul Jaffe, Steven Staton, Beth Welsh & Ben Yalow

Hugo Final Ballot Counting Software: Jeff Copeland

Hugo Packet: Beth Welsh

Hugo Packet Staff: Andrew A. Adams & Will Frank

Site Selection: Joni Dashoff

Ballot Design & Layout: James Murray

2014 NASFiC Desk & Count Manager: G. Patrick Molloy

Site Selection Staff: Margene Bahm, Mary Kay Kare, Dina Krause, Anthony Lewis, Mark Linneman, Robert MacIntosh & Gary L. Plumlee





Boston in 2020

Christmas Worldcon Bid*

Have you heard that New Zealand is thinking about running a Worldcon in 2020?

* Why go to the beautiful beaches of New Zealand when you can enjoy the icy shores of Boston in December?
* Why enjoy the landscape that was used in such films as The Lord of the Rings when you can enjoy the scenery used to produce Cheers?
* Enjoy the wonders of Boston during Christmas! Freezing temperatures! Ice! Snow! Psychotic drivers! Boston has all of that and more!

So, choose Boston (Facebook: Boston in 2020 Christmas Worldcon Bid) over New Zealand (www.nzin2020.org) when deciding where to go for Worldcon in 2020.

Bid's Moral Compass: Christopher J. Garcia (Head Muckety Muck). **Bid Committee:** Rick Carson (I'm Batman), Norman Cates (Grand Poobah), Jesi Lipp (Top Banana), Tim Miller (Big Cheese), Helen Montgomery (Head Honcho), Barbara VanTilburg (Kingpin), Leane Verhulst (Official Guilty Party).

"World Science Fiction Society", "WSFS", "World Science Fiction Convention", "Worldcon", "NASFiC", "Hugo Award", and the distinctive design of the Hugo Award Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.

The Fine Print: No shirt, no shoes, no service - pants optional. Objects in mirror may be closer than they appear. Machine wash cold, lay flat to dry. Eat your vegetables. Do not run with scissors. We're gonna party like it's 1999. Do not dry clean. Love is a battlefield. Edited to fit your screen. If you keep making that face, it'll freeze like that. Not suitable for anyone. Free toy inside! Do not pass Go, do not collect $200. A sucker is born every minute. What could possibly go wrong?

* Not a real bid. This is only a test. If this had been a real bid, you would have been instructed on how to give us all your money so that we can go to New Zealand. This concludes this test of the Emergency Worldcon System.

Advertisers

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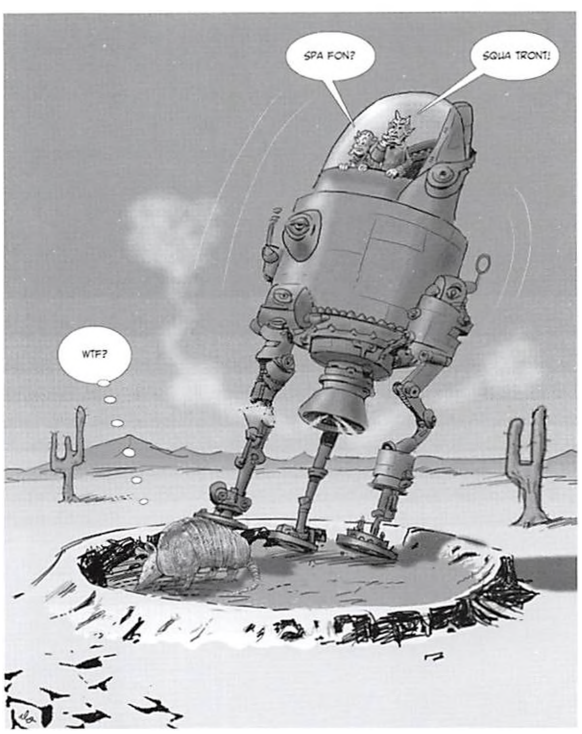
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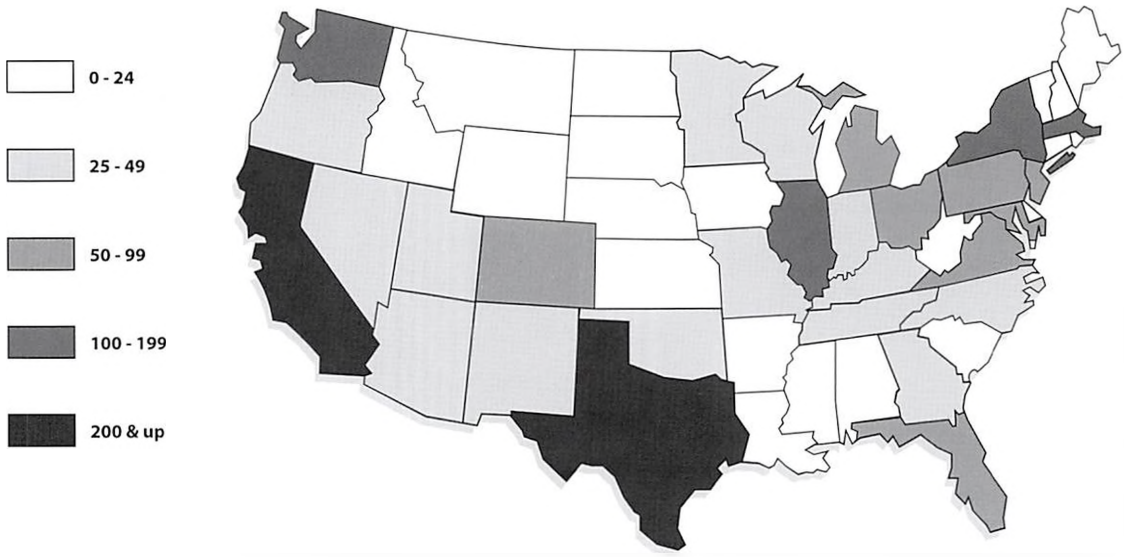
Diana Harlan Stein (Michigan) 47

Steve Stiles (Virginia) 28, 91,135

Darrell K. Sweet (Wyoming) 12, 21, 22, 53, 54, 55, 56, 57, 58, 60



Membership Map



Country Demographics 3412

COUNTRY	COUNT
AFGHANISTAN	1
AUSTRALIA	51
BELGIUM	3
BRAZIL	3
CANADA	116
CHINA	6
CROATIA	1
DENMARK	1
FINLAND	7
FRANCE	5
GERMANY	14
HUNGARY	1
IRELAND	10
ISRAEL	4
ITALY	1
JAPAN	22
LATVIA	1
THE NETHERLANDS	8
NEW ZEALAND	7
NORWAY	5
POLAND	1
SERBIA	1
SOUTH AFRICA	2
SPAIN	6
SWEDEN	8
SWITZERLAND	1
UNITED KINGDOM	98
UNITED STATES	3028

United States Demographics 3028

STATE	COUNT
AK	4
AL	20
AR	10
AZ	69
CA	453
CO	62
CT	21
DC	9
DE	9
FL	67
GA	33
HI	1
IA	21
ID	5
IL	117
IN	26
KS	23
KY	22
LA	18
MA	116
MD	93
ME	4
MI	52
MN	47
MO	44
MS	11
MT	1

STATE	COUNT
NC	32
ND	1
NE	24
NH	15
NJ	51
NM	33
NV	29
NY	130
OH	58
OK	36
OR	42
PA	52
SC	14
SD	6
TN	26
TX	812
UT	39
VA	72
VT	3
WA	149
WI	32
WV	4
WY	6
AP	2
AE	1
GU	1

Membership List *(as of August 3, 2013)*

A

A3648 Brooke Abbey
A1246 Joseph Abbott
A3670 Jennifer Abel
A0313 Paul Abell
A3258 Dafydd Abhugh
A3295 Naif Abraham
A0674 Peggy Abram
A0700 Steven Abram
S2447 Benjamin Abrams
A3246 Lorenda Absous
A3262 Mark Absous
A0039 Lorraine Achey
A0342 Brad Ackerman
A0074 Eve Ackerman
A0791 Gerard Ackerman
A3576 Rachael Acks
A0892 Andrew Adams
A4278 April Adams
A3975 Elizabeth Adams
A4279 Jim Adams
A1813 John Joseph Adams
A0208 Pamela Adams
A0485 Terry Adams
A2598 Winalee Adams
S1613 Eric Aderhold
A1270 Antha Adkins
A0809 Adina Adler
A0500 Gary P. Agin
S0226 Michael J. Ahlers
S2522 Peter Ahlstrom
A1554 Saladin Ahmed
S1513 John Aiello
A1984 Bradley Aiken
A1985 Laura Aiken
A0502 John Aitken
S2186 George Akin
A3296 Ann Albrecht
A3297 Bruce Albrecht
S2214 John Albrecht
A2968 Durlyn Alexander
S3367 Nicholas Alexander
A1465 Raya Alexander
A2100 Wanda June Alexander
S0066 Robert Alivojvodic
S3462 David Allan
A2266 Dale Allen
S1409 James Allen
S2992 Kelsey Allen
A0264 Stewart Allen
A1794 Gordon Alley
S2239 Steven Alligood
A1388 Todd Allis
A3842 Aaron Allred
A2256 Jessica Allred
A2554 Peggy Anne Allred
A1728 Laura Almasy
A1187 Flora Al-Omari
S2144 Sebastian Alongi
A2125 Dave Alpern
S0118 Carol Ann Alves
S0166 Jim Alves
A1851 Kathleen Amen
A3909 Cylia Amendolara
S4011 Jonathan Amery
A0117 Ken Amos
C4215 Alex Anders
C2993 Arthur Anders
A4216 Arthur Anders
A2166 Lou Anders
A2167 Xin Anders
S2451 Angelina Anderson
A1066 Cindy Anderson
S0172 Claire Anderson
S3965 Constance Anderson
S0173 Dave Anderson
A0339 David-Glenn Anderson
S4236 Emma Anderson
S2119 Joseph Anderson
A0337 Karen G. Anderson
S3762 Lorelle Anderson
A0974 Lorraine J. Anderson
A1065 Mark A. Anderson
A3553 Taylor Anderson
C1067 Victoria Anderson
S2994 Lise Andreasen
A2630 Arlan Andrews
S2154 Craig Andrews
S4039 Dennis Andrews
A1089 Ross Andrews
S2207 Scott Andrews
S4328 Johan Anglemark
S2235 Michael Ankenbrandt
S4329 Riia Annala
S3782 Rachael Anson
A2839 Antarctic Press #1
A2840 Antarctic Press #2
A2610 Kimm Antell
A1505 Lou Antonelli
S2059 Christine Antoni
A2774 Elizabeth Aoki
C1677 Nicholas Aragon-Maresca
S2938 Leslie Arai
S3734 Eagle Archambeault
A2079 John Archer
A1829 Elizabeth Argall
A1379 Bobbi Armbruster
A0707 Andrew Armstrong
S4476 Gene Armstrong
A0690 Helen Armstrong
S4500 Nadine Armstrong
A1145 Valoise Armstrong
S4253 Anouk Arnal
A4440 Byrle Arnold
C1160 David W. Arnold
A1158 J. Laura Arnold
C1161 Laura M. Arnold
S3994 Matt Arnold
A1159 Paul S. Arnold
A4441 Sarah Arnold
A2660 Douglas Arnoult
A1370 Eemeli Aro
S3869 Saija Aro
S3432 Asier Arteaga
S2885 Inanna Arthen
A4053 Ann Arthur
C4054 Erin Arthur
C4055 Kira Arthur
A4056 Pat Arthur
A2792 Catherine Asaro
S4313 Dawn Ash
S3522 Terri Ash
S2995 Brian Ashmore
A4161 Carole Ashmore
S3422 Chad Askew
A1293 Fred Askew
A1679 Joseph Aspinall
A0126 Bonnie Atwood
A0127 Ted Atwood
A0694 Russ Ault
S2485 Jumana Aumir
A1569 Margaret Austin
S2085 Ric Austria
S3750 Tara Avery
A0100 David M. Axler
A2687 Jason Aydelotte
A0359 Donald E. (Don) Ayres

B

S3586 Ben Babcock
A1925 Karen Babcock
A0557 Renee Babcock
A1621 Tyler Babcock
S3577 Michael Bacera
A4534 Paolo Bacigalupi
S2495 Alex Bacon
A0280 James Bacon
S2378 Josh Baddley
S2437 William Badger
A2034 Dennis Bagley
A1643 Jennifer Bagley
A2035 Pati Bagley
A3763 Yasser Bahjatt
A0341 Margene S. Bahm
S4293 Heather Bailey
S2488 Sean Bailey
A2159 Pauline Baird Jones
A3764 Charles Baker
S1647 Jodie Baker
A2924 Kathryn Baker
A3765 Marina Baker
S2349 Dominic Balasuriya
A4365 Eleanor Baldenweck
A0276 Henry Balen
A4292 Peter Balestrier
A3298 Brenda Ball
A3236 Jeffrey Ballard
S0072 Gerri Balter
C1945 Aidan Bankler
A1942 Brian Bankler
A1943 Jacqui Bankler
C1944 Rebecca Bankler
S2185 Stephen Banks
S2776 Guest of S. Banks
A4095 Dave Bara
A2293 James Barber
A3671 Jill Baringer
A3672 Philip Baringer
A2137 Stephen Barish
S1118 Uri Barkai
S2756 Anthony Barkauskas
S2831 Donald Barkauskas
S1233 Christopher Barker
A4127 Kevin Barkley
S4428 Marvin Barkley
A2696 Cliff Barnes
S3864 James Barnes
A1622 Thomas Barnes
S2226 Andrew Barnett
S4387 Debra Barngrover
S4455 Aryeh Baronofsky
A1993 Nathan Barra
A1003 Chris Barrett
A1001 Julie Barrett
A1002 Paul Barrett
S2002 Briccio Barrientos
A4348 John B. Barron
S3721 Elizabeth Bartley
S3523 Lucia Bartolome
A2738 Andrew Barton
S0356 James Bas
A3875 Sam Baskin
A1423 Sharon Bass
A0268 Kenn Bates
A0514 Allen Batson
A0012 Kurt Baty
C3587 Aaron Bauer
A3588 Fred Bauer
A3589 Janice Bauer
C3590 Kelcey Bauer
S2450 Heath Baus
S3516 Michael Bayer
S3463 Juanjo Bazan
S2012 Claudia Beach
A1442 Henry Beaird



S4135 Jonathan Beall
A2996 Elizabeth Bear
S2361 Matthew Beasley
A1228 Linda Beatie
S4162 Daniel Beaudoin
A2592 Bradley P. Beaulieu
A0267 Alan F. Beck
A4535 Barbara Beck
A0698 Christine V. Beck
C4536 Delaney Beck
A4537 John Beck
A0750 Patricia Beck
C4538 Taylor Beck
S2169 Thomas Beck
A3248 Anne Becker
A1420 Christopher Becker
S2206 Derek Becker
A1711 Tom Becker
A3249 Zachary Becker
A3341 Felicia Beckmann
A0011 Cathy Beckwith
A1740 Sue Bedry
A1448 Earline Beebe
A2621 Robert Beecher
A1664 Jeff Beeler
A3263 Scott Beeler
S3402 Arno Behred
S3405 Gabriele Behrend
S4349 Kristina Belcourt
A0692 Bernard J. Bell
S2997 Chris Bell
A0271 Jack William Bell
S2080 John Bell
A3353 Justin Bell
S2230 Kristen Bell
A3861 David P. Bellamy
A3751 Grant Belles
S1072 Alan Bellingham
S2998 Roger Bell-West
S4280 Veronica Belmont
A0516 Judith C. Bemis
S4227 Diana ben-Aaron
A1298 Katherine Bender
A1297 Matthew Bender
A1307 Gregory Benford
A3264 Paul Benjamin
A4294 Scott Benner
S2224 Jon Bennett
S2404 Richard Bennett
A2822 Robert Bennett
A4501 Kenneth Bennight
S2428 Janelle Benoit
A3783 Mitchell Bentley
A1932 Terry Benton
A1743 Mike Benveniste
A1872 Carol Berg
A3156 Lou Berger
S3959 Skye Berghel
S3578 Dirk Bergstrom
A1710 Lew Berish
S3354 Jeremy Berk
A1702 Marianne Berkey
A3077 John Berlyne
S3214 Courtney Bermack
A0232 Steven Berman
A3735 Martin Berman-Gorvine
S2542 Jeffrey Bernard
S1382 Michael Bernardi
A2344 Mark Bernstein
A4193 Elizabeth Berrien
A2336 Chris Berry
A3369 Jon Bertram
A3423 Craig Bertuglia
A0233 Ruth M Bettenhausen
A0298 Matthew Bey
A4350 Sherri Beyke
S3533 Elizabeth Beyreis
A4295 Frank Bieser

Membership List *(continued)*

A0343 Scott Bieser
S2966 Robert Bigelow
A0675 Lee Billings
S2503 Carolyn Billingsley
A1032 Joshua Bilmes
A3663 Marie Bilodeau
A4136 Karen Birkedahl
S0124 James D. Bishop
A3910 Kay Bishop
A3673 Tom Bishop
S0300 William Bishop
A3950 Candace Black
A0981 Jonathan Black
A0822 Karen Black
A1390 Tina Black
S2576 Christopher Blake
S1043 Harry Blanchard
A0948 Cindy Blando
A3722 Jayme Lynn Blaschke
A3342 Benjamin Blattberg
S4388 Dora Blauser
S2354 Jorin Blecke
S2257 Robert Blecke
A0867 Brian Blevack
A1802 Elaine Bliss
A4194 Ted Bloch
A0512 Gary S. Blog
A0481 Kent Bloom
A2061 Stephen Blount
S2174 Anna Blumstein
A0378 Mary-Rita Blute
S2310 Rick Boatwight
S3859 Artie Bobo
A0498 Scott Bobo
S3154 Maia Bobrowicz
S2999 Rebecca Bock
S2747 Anakin Boczenowski
A3774 Bert Boden
A3404 Edra Bodle
A1335 Mark Boeder
S3723 Fritz Bogott
A1708 Paul Bogucki
A1707 Roxanne Bogucki
A0491 Tim Bolgeo
S3686 David Bolger
A2374 Kristine Bollerud
A2375 R. Merrill Bollerud
S3244 Jeffrey Bolt
S2928 Angela Bond
S4330 Kathy Bond
A2329 Anthony Bonds
S3554 Martin Bonham
S2826 Cynsa Bonorris
A0495 Book Universe
A2914 David Boop
Y3095 Max Booth III
A2009 Lynda Boots
A1544 Glenda Boozer
S3411 Glenda Boozer
S4137 Kevin Borders
A1511 Bernard Bordman
S4405 Dhritiman Borkakoti
A3223 Austin Bornsheuer
A3224 Jack Bornsheuer
A3534 Desirina Boskovich
S1756 Claudio Bottaccini
A0510 Steven Boucher
A3494 Raymond Boudreau
A0025 Robbie C. Bourget
A1128 Amy S. Bouska
S0031 Peter Boutin
A3300 Peter Boutin
A2907 Ben Bova
A2406 Karen Bovenmyer
A4502 Jenny Bowe
A3894 Brent Bowen
A0183 Jacquelyn Bowin
A3419 Michael Bowker

A3265 Jim Bowling
S2407 Morva Bowman
S2066 William Boyce-Blanchard
S2514 Jim Boyd
A1444 Karen Boyd
A1808 William Boyde
A0864 Walt Boyes
S3088 Cory Boyles
S3089 Shawn Boyles
S4503 Barbara Boynton
S2134 Maria Bracken
A2723 Jeff Brackett
S4442 Anna Bradley
A0681 Charles K. Bradley
S0949 Lee Bradley
S4086 Simon Bradley
A3832 Greg Bradt
A3833 Joan Bradt
A1333 Alan Braeley
A1709 Joy Bragg-Staudt
S2429 Marie Brainovich
A1526 Michael Braithwaite
A3591 Cecilia Brammer
A3592 Eric Brammer
A3593 Fred Brammer
A1352 Richard Brandshaft
A1956 Jay Brandt
A1957 Laurie Brandt
Y1959 Victoria Brandt
S4237 Melanie Brann
S0326 Matt Branstad
A1027 Meredith Branstad
A1241 Ellen Braun
A1242 Michael Braun
A1790 Joseph Braviak
A1789 Susan Braviak
A2663 Steven Brazeale
A1918 Lise Breakey
S3266 Anthony Breaux
A2643 Jason Bredfeldt
A0469 Seth Breidbart
A3198 April Bremner
A2288 Cynthia Breneman
S2573 Richard Bretschneider
C0847 Bianca Brezinsky
A0845 Cyd Brezinsky
A0673 D. Keith Brezinsky
C0846 Katrina Brezinsky
S1587 Claire Brialey
S3111 Simone Brick
S3611 James Bridgeman
C4406 Corwin Bridges
A4407 Dana Bridges
A4408 Gregory Bridges
C4409 Kestral Bridges
C4410 Kiara Bridges
A1760 Floyd Brigdon
A1761 Sarah Brigdon
A0679 Lyndie Bright
S3464 Nathan Briley
A0508 Ben Brin
A0506 Cheryl Brin
A0504 David Brin
S1282 Mike Brind
A3355 Katherine Brislin
A3981 Jennifer M. Brissett
S3706 Rosemarie Brizak
A1884 Damien Broderick
S2518 Eneasz Brodski
A1751 Ellen Brody
A0096 Philip Brogden
A0293 Ann A. Broomhead
S3655 Barnaby Brown
A2636 Chris N. Brown
A1069 John Brown
A2247 Justin Brown
A1887 Kenneth Brown
A1607 Mark A. Brown

A0496 Phylis S. Brown
S2190 Robert Brown
A1886 Ron Brown
A3573 Steve Brown
S1635 Tereza Brown
A2765 William Brown
S4195 Bryan Broyles
A2036 David Bruce
C2766 Juliet Bruce
A0677 Nancy K. Bruce
A3465 Janet Bruesselbach
A2770 Cassandra Brulotte
A0014 David H. Brummel
A4331 Gretchen Brummer
A4366 Thom Bruning
S2084 Zachary Bruns
S3535 Brian Brunswick
S3000 Kevin Brusky
A1857 Steven Brust
S3001 Meleah Bryan
A1577 Aaron Buchanan
A3612 David Buchanan
A0680 Ginjer Buchanan
S4138 Kelly Buchanan
C1579 Teddy Buchanan
A2325 David Buckberry
A2602 Dennis Buckley
A2242 Mark Buckmaster
A0483 George Budge
A4163 Lawrence Buentello
A0046 Warren Buff
A1723 Bethe Ann Bugbee
C1726 Cecilla Bugbee
C1725 David Bugbee
A1724 Richard Bugbee
A3834 Brian Buhl
A2882 Lois McMaster Bujold
S3794 David Buksbaum
A0487 Marçaret Bumby
A3301 Zach Burcaw
S3424 Adrian Burgess
A4012 Rusty Burke
A3594 Courtni Burleson
A1582 Karen Burnham
A1407 Rodger Burns
A1110 Pamela Burr
A1130 Carol Burrell
S4351 Lisa Burris
A1490 Patricia Burroughs
S2435 Joanne Burrows
S0222 Michael A. Burstein
S3870 Sarah Burt
A1077 Elizabeth Burton
A2068 Jennifer Burwell
C1729 Cassie Bush
S4196 Dave Bush
A1727 Fred Bush
S2464 Nathan Bush
A1288 Sandra Buso
A0891 Lacy Butler
A2757 Lillian Butler
A1980 Padraig Butler
A1104 Dana Buyers
Y1970 Katie Bylander
A2090 Ahliana Byrd
A1020 Sid Byrd
Y2091 Talesia Byrd
S3882 Sean Byrne
S1364 Brian Caden
S1835 Rogers Cadenhead
A0110 Pat Cadigan
A0520 Chuck Cady
A0475 Tasha Cady
A1775 Nancy Cagle
S3902 Mark Cagnacci
A3165 Tom Cain
A0858 John Cairnes
C1531 Matthew Callahan

A1530 Nina Callahan
A1529 Paul Callahan
A1406 James Cambras
A4411 Barbara Cameron
S0999 Caryn Cameron
A1215 Dana Cameron
S3911 Brian Camley
A1567 Rich Camp
A1646 Carol Campbell
A0465 Dan Campbell
S2559 Elizabeth Campbell
A1645 A. T. Campbell III
S0288 Moore Candice
S2569 Cathy Cannizzo
S2567 John Cannizzo
A4312 Ashley Cano
A0355 Dave Cantor
A4139 Robert Cape
S2457 Marylou Capes-Platt
A1098 Peter Card
A0984 Carol Cardozo
C0985 George Cardozo
S0997 Douglas Carey
A3425 Christopher Cargill
A0893 Lillian Stewart Carl
A0886 Paul Carl
A1429 Robert Carl
A1689 James Carlin
S3951 Renato Carlotti
S3724 Christopher Carlson
A2176 Susan Carlson
A0678 Vivian Carlson
S4087 Andrea Carney
A0471 Amy Carpenter
A2300 Nan Carpenter
A2302 Scot Carpenter
A2301 Steve Carpenter
A1826 Jason Carr
A2797 Gail Carriger
A2677 Grant C. Carrington
S1816 Steve Carroll
S3664 Elsa Carron
A3876 John Carr-Shanahan
S0220 Johnny Carruthers
A1373 Christopher Carson
S1445 Rick Carson
A2878 Deanna Carten
A1205 Gay Carter
A2934 Louie Caruana
A2933 Suzanne Caruana
A1294 Rosario Casarez
A3775 Suzanne Casement
A0228 Coreen Casey
A4545 Rosalind Casey
S3912 Andrew Cash
A1893 John Carter Cash
A3883 Susan Casper
S3536 Aleksander Castberg
S4013 Shandy Casteel
A4504 Adam-Troy Castro
C4296 Beatrice Castro
A4505 Judi Castro
C4297 Otto Castro
S4254 Dennis Caswell
S2343 Ellen Caswell
S2074 Mark Catalfano
A2886 Armel Cates
A0322 Norman Cates
A1752 Beth Cato
A3613 Bill Cavalier
A0286 Cokie Cavin
A0470 William Cavin
S3466 Gianni Ceccarelli
S3002 Alexandra Cenni
S0330 Kenneth Chadman
A1833 Jon Chaisson
S4057 David Chalker
S4058 Steven Chalker

A3656 Bert Chamberlin
S3665 Grace Chan
A3614 Raymond Chan
A1614 David Chang
A3155 David Chanoch
Y1267 Gabrielle Chapman
S3166 Mark Chapman
S3157 Heather Chapoelle
A3003 Galen Charlton
S2216 Sabrina Chase
A3097 Brandon Chastain
A3098 Michelle Chastain
A0285 Cy Chauvin
A3140 Karen Chavez
A2285 Nora Chavez
A1033 Elsa Chen
A3121 Johnny Chen
A4014 James Chenault
A1809 J. Kathleen Cheney
A4262 Matthew Cheney
A4506 Linda Chenoweth
A1220 Paul Chepregi
A1221 Terri Chepregi
A4077 Dantzel Cherry
A0161 Frank J. Chick
S3245 James Chiesa
A0372 Blind Lemming Chiffon
S2023 Sandra Childress
A3379 Lydia Chilton
S3445 Paulina Chin
A0493 Walter Scott Chisholm V
A1883 John Cholewa
A2434 Debi Chowdhury
S3455 Laurie Christianson
A2588 Adam Christopher
S3752 Richard Christopher
S1891 Johnny Chu
A1769 Wesley Chu
S0340 Hubert Chuang
S2363 Blase Ciabaton
A1040 Cathy Clamp
A2225 Jeanne Clanan
A2015 Gerry Clancy
A0278 David Clark
A4040 Kelly Clark
A1063 Cassandra Rose Clarke
A2070 Neil Clarke
S4128 Samuel Clarke
A1155 Don Clary
S3115 Sarah Clemens
A1125 Denise Clemons
A1126 Jack Clemons
A1170 Paul Clemons
A2635 Thurlow Cleveland
S2387 Sam Clifford
A1554 Shelly Rae Clift
A3004 Gregory Close
A1090 Mathew Clouser
A0317 Vincent Clowney
A1534 John Cmar
A1535 Guest of J. Cmar
S4314 Paul Coad
S0518 Stewart Cobb
A1557 Roger Coble
S1405 David Cochrane
A3167 Robert Code
S3467 Miquel Codony
A1831 Christopher Cody
A2948 Chris Coen
A2949 Laura Coen
S3356 Charles Cogar
A2241 Cynthia Ann Coger
A0466 Barbara Cohan
A0479 Lawrence Cohan
A0284 Howard Cohen
S0092 Lucy Cohen Schmeidler
A0468 Rose Cohen-Brown
S0283 Anita L. Cole
S1320 GMark Cole
A1342 Larry Cole
A3302 Laura Cole
A2808 Michael Cole
A3303 Michael Cole
A0522 Steve P. Cole
A0489 Susan A. Cole
A2654 Dennis Coleman
A3172 Denise Coles
A1715 Bill Collins
Y3116 Cameron Collins
A0686 Christine Collins
A0832 Gerald (Jerry) Collins
A3615 Lisa Collins
A3616 Ron Collins
A0742 Sheryl Collins
A1675 Moss Collum
A0676 Sue Ellen Colter
S3005 Margaret Colville
S2888 Elias Combarro
A3865 James Comorote
A1244 Stoney Compton
S4108 Fletcher Comstock
A0682 Darcy Conaty
A0477 Byron P. Connell
A0473 Christine V. Connell
S3860 Carol Connolly
S2465 Kirk Conover
S2961 Laura Conrad
A3357 Susan Conry
S2746 John Constable
A0370 Michael Contos
A0265 Theresa Contos
S1412 John Conway
A1853 Chris Cook
A3795 Craig Cook
A4332 Gene Cook
A1852 Jessica Cook
A4041 Joe Cook
A0683 Norman L. Cook
A1120 Paul Cook
A0877 Shane P. Cook
S2316 Thomas Cook
S2121 Charles Coons
A1399 Brenda Cooper
A1974 Carolyn Cooper
A2849 Samantha Cooper
A0125 Stephen Cooper
A1661 Jeff Copeland
A0005 Paul Cornell
S3006 Ron Corral
S2403 Bridget Correia
S2402 Larry Correia
A2729 Daniel Cortopassi
A1154 James Cossaboon
A4367 Jana Cossairt
S4164 Glenn Costello
A2579 Lisa Costello
S1435 Susan Cote
S2548 Arlene Cotton
A2750 Chris Couch
S3649 Matthew Couch
S2851 Nikolas Coukouma
S2072 Jennifer Court
S3537 Helen Cousins
S3456 Caroline Couture
S1381 Conni Covington
A0964 Tatiana Covington
A1417 Christina Cowan
A1325 Mary E. Cowart
A2959 Martha Cox
A1568 Tammy Coxen
S3007 John Coxon
S2793 Stephanie Coxon
A1035 Jedediah Coy
A1665 Thom Coyne
A2049 Seanara Coyote
A3935 Dave Craft



A3936 Judy Kay Craft
A1755 Lisa Craig-Young
A3420 Charles Crain
A2903 Jerry Craven
S2172 Jeffrey Creer
A4443 Douglas Crepeau
S2858 William Crew
A3514 Carolyn Criddle
A1038 Bill Crider
A1190 Bonita Crider
A1039 Judy Crider
A4190 Alan Crittenden
S0377 Catherine Crockett
S3173 Michael Croft
S4140 Robert Cromwell
S3051 Deborah Crook
S2479 Cyanna Crosby
S3267 Anne Cross
A0898 Shirley Crossland
S0116 Don Crossman
A2688 Michael Crouch
S3415 David Crow
S3364 Jonathan Crowe
A2762 Mary Crowell
A2755 Wesley Crowell
A3370 Richard Crownover
A1356 Janet Cruickshank
S4228 Adrienne Cruise
A0953 Ruth Cruise
A0956 Guest of R. Cruise
A0380 Jerry L. Crutcher
A0079 Ctein
A2254 Beth Cullen
A1044 Mark Cullinane
A3863 Gloria C. Cummings
S0358 Mary Catelynn Cunningham
A0187 Sandra P. Cupp
A0181 Scott A. Cupp
S3687 Jamie Curierre
A2930 John D. Curry
S1787 Vivian Curry
S2368 Darcy Curtin
S2131 James Curtis
A0030 S. L. Curtis
S2411 Caitlin Cusiidge
A3343 Wendy Czarnecki
S3268 Julie Czerneda
S3269 Roger Czerneda

D

A0083 Yvonne Dailey
S3212 Charlene T. D'Alessio
A2791 Mary Ann Daliessio
A1314 Loren Damewood
A2033 Karl Schlosser Dandenell
A4333 Dan'l Danehy-Oakes
S3996 Lin Daniel
A2030 Raymond Daniel
A4456 Tony Daniel
S3666 Katie Daniels
S3595 John Danielson
S2869 Scott D. Danielson
A0751 Michael B. Dann
A4368 David D'Antonio
A3304 Galen Dara
A1471 Anna Darden
A0303 Jared Dashoff
A0297 Joni Brill Dashoff
A0334 Todd Dashoff
S2879 Daryl Dates
A0004 Ellen Datlow
A0015 James Stanley Daugherty
A0016 Kathryn Daugherty
A2276 Dominick D'Aunno
A0301 Jo Davidsmeyer
A1987 Anna Davidson
C2286 Corwin Davidson
A2283 Howard Davidson
A0052 Tom Davidson
A4477 Aaron Davies
A1271 Frank Davies
C1272 George Davies
C1273 Helen Davies
S1975 Stephen Davies
S4129 Aguido Davis
S4123 Cat Davis
S3796 Chris Davis
A0777 Christopher K. Davis
A0497 Clif Davis
A1528 Crystal Davis
S3524 Eric Davis
A0363 Eric K. Davis
A0289 Genese Davis
S2168 J. Robert Davis
S4165 Jane Davis
A1501 John Davis
S2443 Linda Davis
A2674 Linda Davis
A0525 Margaret Davis
A4412 Philip Davis
A3066 Ron Davis
A1313 Stephanie Davis
A2675 Stephen Davis
A3067 Suanna Davis
A1512 Martyn Dawe
A1844 Beth Dawkins
A0505 John Day
S2771 John Day
S0197 Genny Dazzo
S2985 Aliette de Bodard
A3884 Ann De Carrasco
A3938 Gabrielle de Cuir
A0715 Susan De Guardiola
S2753 Peter de Jong
S4197 Jay De Lanoy
A0758 Linda De Laurentis
S1632 Guy A. De Marco
S1633 Tonya L. De Marco
S1454 Julie De Reu
A0528 Peter De Weerdt
A2018 Carol Dean
A2019 Cleon Dean
C3237 Haley Dean
S3052 Joey Dean
A3559 Erik DeBill
A3560 Valerie DeBill
S3725 Christian Decomain
S3008 Adam DeConinck
A3558 Silvia DeFord
S3009 Tamara DeGray
S2566 Michael DeHilster
A2702 John DeLaughter
S2556 Wendy Delmater
A3225 Austin DeMarco
A2847 Becky Demonja
A2859 Raven Demonja
C1940 Allison DeNardo
A1939 Connie DeNardo
A1938 John DeNardo
A0529 Jay Denebeim
A0539 Linda Deneroff
S4507 Richard Dengrove

Membership List *(continued)*

A0467 Jay Denman
A1146 Lawrence Denman
A1593 Marilyn Denman
A0195 Gay Ellen Dennett
A3358 Christopher Denney
A1602 Brenna Dennis
A1600 Dianna Dennis
A1599 Duane Dennis
S0349 Jane Dennis
A1601 Kyla Dennis
A1663 Lyssa Dennis
S0295 Scott Dennis
A1714 Bradley Denton
A1142 Gary Denton
A1151 Nancy DePree
S4413 Jason Derleth
A1888 Ellen DeRosa
A1028 Apurva Desai
S3939 Raj Desai
S4042 Tahmi DeSchepper
A3642 Maureen Desilets
A2761 Joline Desrosiers
A3305 Cheryl Detmer
A0533 James Detry
A1597 John Devenny
A2678 Bob Devney
A1111 John DeVoy
A2401 Steven Diamond
S4427 Dennis Dickens
S4414 Linda Dickens
S4429 Roy Dickens
S4430 Ryan Dickens
A2697 Cynthia Dickinson
S2506 Christa Dickson
S4444 Andrea Diezmann
A2110 Neal Digby
A2287 Patricia Diggs
S2419 Zeynep Dilli
A4478 Enricka Dillman
A3253 Julie Dillon
A3344 Madeleine Dimond
A3345 Stuart Dimond
S3391 Lorena Dinger
S3187 Kymrie Dinsmore
S4298 Geri Diorio
S3913 Jonathan Disher
A0538 Jody M. Dix
S2517 Jen Dixon
A2716 Robert Dobson
A0141 Vincent Docherty
S4445 Matthew Dockrey
A3914 Michelle Dockrey
A0150 Cory Doctorow
S4198 Lara Dodds
S2442 Calvin Dodge
S4166 Elizabeth Doherty
A4167 Tom Doherty
S2568 Kate Dolan
A0374 Paul G. Dolenac
C2706 Emily Domitz
A0009 Laura Domitz
A2705 Robert Domitz
C2707 William Domitz
A1362 Carol Doms
S3812 Nelle Donaghue
S2724 Ryan Donahue
A3215 Scot Donalson
A0501 Ira Donewitz
A1784 Andrew Donoho
A1785 Jacqueline Donoho
A3270 Antony Donovan
A0983 William Donovan
A0986 Guest of W. Donovan
S3392 David Dorais
A0068 Paul Dormer
A2595 Betsy Dornbusch
A1193 Margaret Dornbusch
A0793 Leo Doroschenko

A1494 James L. (Jim) Doty
A3149 Karen Doty
A0754 Michelle Doty
S2151 Holland Dougherty
A0691 Peter Dougherty
A0695 John R. Douglas
S4199 Mark Douglas
A0365 Cheri Douglass
A0305 John Douglass
A0961 John Dowd
A4389 Amanda Downum
S4352 Joe Dowswell
S3650 Christine Doyle
A2255 Michale Doyle
S0137 Holly Doyne
S0134 Miriam Doyne
A3885 Gardner Dozois
S2491 Daniela Draghici
A1275 Douglas Drammond
A1253 Ed Dravecky
A1413 Sandra Dreer
S3976 Frank Dreier
A0932 Sarah Drescher
A3726 Steven Drew
A1129 Victor Dricks
A4229 Jennifer Drummond
A3144 Oz Drummond
A3915 David Drysdale
A0177 Fred Duarte
A1304 Marcia DuBose
A4415 Michael Dubost
S0338 Daniel Dubrick
S2973 Michael Dubuque
S3674 Pamela Dubyak
A0203 Darien Duck
S4525 Matthew Duda
A0849 Donna Dudley
A4369 Justin Dudo
A0182 Bobbie DuFault
A2268 John Duff
A2269 Lynn Duff
A0770 Richard Duffy
A0635 Bridget E. Duffy-Thorn
S4141 Patrick Dugan
A4255 Clay Dugger
S3078 Jonathan Duhrkoop
A1644 Shaun Duke
S3966 Alex Dumas
S3967 Katie Dumas
A1572 Mary Dumas
S3968 Richard Dumas
S2148 Sarah Dunbar
S4109 Jennifer Dunn
S2806 Vivienne Dunstan
A2856 M. Jason Durall
A4508 Annalicia Duran
C4509 Gary Duran
A2473 Robert Durand
A0519 Nancy Durgin
A2175 Bryant Durrell
S4353 Brendan Durrett
S4200 Ryan Durrie
A2570 Richard Dutcher
A0513 Chris E. Duval
A0515 Kathryn S. Duval
A4238 David Dwyer
S0200 Andrew Dyer
A3813 Mickey Dyer
S2693 Andrew Dynon
A2667 Marianne Dyson
A2668 Thor Dyson
A0766 Christine Dziadosz

E S2163 William Eaker

A4276 Gary Eakman
Y3441 Nathaniel Eakman
S2426 Michelle Earhart
A1570 Martin Easterbrook
A0687 Don Eastlake

A0762 Jill Eastlake
S4263 Donald Eastlake IV
A1691 Theresa Ebenhoe
S2317 Austin Eberle
A4431 Daniel Ebrom
S2510 Marc Eby
A2634 Judy Echezuria
A2377 Scott Edelman
A0345 Laurie Toby Edison
A2063 Eric Edstrom
S0069 Chris Logan Edwards
A0472 Nancy C. Edwards
S4043 Shoshana Effron
A0281 Emily Egan
A2382 John-Gunnar Egeland
A0464 Rod Eggleston
A0463 Shari Eggleston
A2751 Gary J. Ehrlich
A2953 Raymund Eich
A4124 James Eickholt
S4510 Karen Eis
A0915 Lise Eisenberg
A1536 Alex Eisenstein
A1537 Phyllis Eisenstein
A0711 Thomas Eivins
A4511 Eric Elam
A3112 Eva Eldridge
A0050 Herman Ellingsen
A3306 Michele Ellington
A2789 Shelley Ellington
A0474 Russell Elliott
A1422 Douglas Ellis
A3446 Elizabeth Ellis
S4526 Michael Ellis
S2340 Rick Ellis
S0900 Robert Ellis



S4096 Sigrid Ellis
A1216 Beverly Elmshauser
S1078 Adrian Emery
S2004 Paul Emigh
S2265 Cindy Emmons
A0274 Kathleen Enfranca
A3843 Terry England
S3877 Carl Engle-Laird
A2372 Toh Enjoe
S2142 Joshua Ennis
S1306 Gennie Enterline
A3736 Peter Enyeart
A1461 Kurt Erichsen
A2651 Julie Erickson
A2652 Peter Erickson
A2025 Tracy Erickson
A0957 Wendy Erisman
A1841 David Erlick
A1839 Lance Erlick
A1840 Susan Erlick
A3256 Bonnie Erwin
A2641 Cedar Erwinloomis
A1393 Wilma Estes
A2580 Theresa Evanochko
A4512 Arthur Evans
S3878 J. T. Evans
A1690 Robert Evans
A4390 Bill Everett
Y4334 Ian Everett

A4346 Exophobe #1
A4347 Exophobe #2
A3079 Ofir Eyal
S3997 Alexander Ezerman

F A4479 Jennifer Fabian

S2223 Robert Fabian
C3952 Chole Fackler
S2197 Sean Fagan
A2853 Gail Fail
C2046 Alex Fair
A2043 Lynne Fair
A2042 Michael Fair
C2044 Rhiannon Fair
C2045 Siandhara Fair
S3555 April Faires
A3199 Tupou Fakava-Smith
A0699 Nicholas Faller
A0478 Jennie Faries
A3393 David Farland
S3916 Shannon Farley
A0482 David C. Farmer
A1991 David Farnell
A4513 Suzanne Farnsworth
A0013 Lea Farr
A1892 John Farrant
A3675 Marjorie Farrell
A3676 Walt Farrell
A4078 Paula Farrior
A3053 Jessica Faulk
A0480 Douglas Faunt
A3386 Joe Fay
S3868 Peg Fay-Feder
A0279 Moshe Feder
S2229 Ivan Fedyna
S2227 Steve Fedyna
A2896 Sondra Feehrmeyer
A0703 Gary Keith Feldbaum
A1911 Nicole Feldl
S4299 Geronimo Felipe
A0379 Sara Felix
S2476 Fernando Felixberto
A4480 Anita H. W. Feller
A0861 Thomas R. Feller
A2711 Steven Fellows
A3200 Yang Feng
S2957 Helen Fenton
S2315 Chris Feola
A3617 Collin Ferguson
S4168 Susan Fernandes
A1741 Belinda Fernandez
A1656 Leigh Fernandez
A2618 Cris Fernandez-Schirawski
C3271 Brigid Ferrell
C3272 Clare Ferrell
S2424 Kaci Ferrell
A3273 Robert Ferrell
A1315 Robert G. Ferrell
A4239 Robert G. Ferrell
A0123 Cody Ferris
S2467 William Ferris
S2263 Dustin Fickle
A0973 J. Eddie Field
A4354 Carl Fike
A0307 Bayla Fine
S3688 Geoff Finger
A1470 Carl Fink
A2741 Caitlin Finley
A2740 Ken Finley
A2759 Edward Finneran
A2884 Guy Fipps
A1981 Eugene Fischer
A2743 James W. Fiscus
A0007 Leslie Fish
A0494 Charles H. Fisher
A2096 Leah Fisher
A0311 Naomi Fisher
A0476 Teny Fisher
A3346 Katie Fisk

S1326 John Fitzgerald
A3133 Sharon Fitzgerald
A0272 kT Fitzsimmons
S2981 Greg Fleming
S2462 Stephen Flemming
A0273 George Flemtke
A2947 Lyndon Fletcher
A2946 Melanie Fletcher
S2544 Nancy Fletcher
A2623 Amy M. Flores
C2626 Jango L. Flores
C2627 Kirk A. Flores
A2624 Richard Flores IV
C2625 Richard Flores V
A1952 Leadie Flowers
A3689 Terry Floyd
S2890 Briana Flynn
A0952 Peter Flynn
A1552 Kristin Fogard
C1351 Alexandra Foglio
A1349 Kaja Foglio
A1348 Phil Foglio
C1350 Victor Foglio
A3814 Stephanie Folse
A1074 Terry Fong
A2605 Gregg Foote
A0824 Don Forbis
S2056 Nathan Forget
S3903 Ivy Forkner
S4169 Lee Forman
S4001 Brenda Fortin
S4002 Jacob Fortin
A0263 Adrienne Foster
S3840 Jon Foster
S3732 Chaddai Fouche
S3168 Deanne Fountaine
A2039 Rebecca Fowler
A0486 Jack Foy
A0488 Llyne Foy
A1881 Berdene Foye
A1354 Chuck Fozard
A1353 Colette Fozard
A1455 Regina Franchi
A3618 John Francini
A0490 Steven Francis
A0492 Sue Francis
A0713 Ty Franck
A0869 Brad Frank
A2980 Will Frank
A1343 Valerie E. Frankel
S3437 Stephanie Franklin
A2196 Laura Frankos
A0853 Ray Frankum
S3450 Cortney Frantz
S4514 Jacob Frantz
S0262 Shirley J. Frantz
S2931 Robert Fraser
A3113 D. Douglas Fratz
A3169 James Frech
S2326 Helen Frederick
A2199 Amy Fredericks
S3442 Reidan Fredstrom
A4527 Alexander Freed
S2551 David Freed
A1024 Avi Freedman
A1025 Gail J. Freedman
A1395 David Freeland, Jr.
A1102 Barry Freeman
A1612 David Freeman
A1611 Janet Freeman-Daily
A1166 Kurt Freiberger
C1167 Rebecca Freiberger
A0797 Lisa C. Freitag
A2581 James Frenkel
A3953 Erika Frensley
A0180 Evan Friedman
A1990 Ron S. Friedman
A3619 Peter Friedrichsen
A2665 Casandra Friend
A2666 Daniel Friend
A1489 Larry Friesen
S3753 Donna Frost
A1958 Sarah Frost
C1441 Keigan Fry-Gonzales
A2639 Naoya Fujita
A0499 James Fulkerson
A1421 Deb Fulton
A0260 Kathy Fulton
A2713 Shay Fulton
A3412 Shiloh Fulton
A1284 Urania Fung
S2587 Wendy Funke
C1591 Karen Furlong
A1590 Nigel Furlong
A1589 Sabine Furlong
C1592 Simon Furlong
S2694 Yoshimichi Furusawa
S4003 John S. Fusek
S4004 Serena R. Fusek
G
A3080 Karen Gaalema
A3068 Steve Gaalema
S4416 Anna Gabutero
A4079 Christian Gadeken
S0205 David Gaeddert
S3904 Cesare Gagliardoni
A0270 Dean Gahlon
S2013 Irwin Gaines
S1427 Julian Galak
A0044 Cynthia Galbraith
A0043 James A. Galbraith
A1374 Janice Galeckas
C3294 Alanna Gallagher
A3940 Diana G. Gallagher
C3293 Jamie Gallagher
A3291 Karl Gallagher
A3290 Laura Gallagher
C3292 Maggie Gallagher
A2748 Mary Gallagher
A0261 David Gallaher
A0523 Tom Galloway
A3941 Michael Gallowgas
C1824 Emily Gamboa
A1823 Mona Gamboa
A1822 Ruben Gamboa
C1825 Woodrow Gamboa
A2758 Charles Gannon
A1765 Hannah Garbacz
A1766 Robert S. Garbacz
S4059 Melissa Garber
A2237 Christopher Garcia
A2417 Katy Garcia
A3274 Marcus Garcia
A3011 Rudy Garcia
S3010 Steve Garcia
S1012 Jeff Gardiner
A2097 Michael Gardiner
A0111 Alayna Garrison
A0837 Linda Garrison
A0817 Maxwell Garrison
S2171 Christopher Garry
S3387 Stanislas Gatellier
A1738 Brian Gates
S3447 Rivka Gates
A0026 Charles M. Gatlin, Jr.
A1996 Chantal Gaudiano
S0135 Joseph Gauthier
S0138 Shiao-Ling Gauthier
A3012 Crystal Gayle
A3013 Sam Gayle
A1274 Helen Gbala
A0684 Mark Geary
S4300 Jacob Geers
A0211 Deb Geisler
S2173 Jay Geissinger
A0503 Janice Gelb
S3862 Ginny Gelms
S3677 Penny Gembarosky
S4370 Ron Gemmell
A2593 Paul Genesse
A2910 Anna M. Gentry
A2133 Elizabeth Geraghty
A2764 Sheryl Gere Ehrlich
A1693 Ron Gerguson
S3620 Andrew Gerrand
S2614 Chris Gerrib
S4088 David Gerrold
A2103 Gail Gerstner-Miller
S3988 Benoît Gervais-Laurendeau
S4142 John Geschwindt
C4391 David Getchell
A4392 Floyd Getchell
A0022 John K. Gibbons
A1659 Lester Gibo
A3307 Johnny Gibson
A4432 Lynda Gibson
S3250 Stephanie Gibson
A3114 Jeff Giese
A0517 Tom Giese
A0216 Jerry Gieseke
A2860 Mark Giesler
A4546 Gary Giffen
S4457 Lowell Gilbert
A2211 Sheila Gilbert
A3368 Nichole Giles
S3766 Jerry Gilio
A1894 Daniel Gill
A1443 Kerry Gilley
A0179 Marilyn Gilley
A0214 Ronnie Gilley
S3517 Jeffrey Gillis
S4417 John Gilmore
S1217 Ellen Ginden
A0527 Erica Ginter
A1121 Kelley Giovannucci
A3927 Jasmine Gipson
A0940 Pamela Girard
A1173 Pamela Girard
A1000 Traci Girard-Turner
A3174 Matt Girton
A3175 Rosanne Girton
S3561 Tom Gittings
A2389 Max Gladstone
A2739 Peter Glaskowsky
A2188 Inge Glass
S2794 Sara Glassman
S0212 Craig Glassner
S0259 Marsha Glassner
S2945 MaryAnne Glazar
A0530 Glenn Glazer
S3495 Peter Gleeson
A2974 Denman Glober
S2989 Don Glover
A3707 Lesley Glover
A2795 Mike Glyer
S3960 James Goddard
A0524 Jean Goddin
A0521 Tracy Godsey
A1387 Neyir Cenk Gokce
A0347 Lynn Gold
A2962 Gerald Goldberg
S3678 David Golden
A1047 David Goldfarb
A0511 Diane Goldman
A4371 Jennifer Goloboy
S3741 Chaos Golubitsky
A0507 Larry Gomez
A0147 Carolina Gomez Lagerlof
A1828 Sue Gong
A1578 Kirsten Gong-Wong
A3430 Stephen Gonzalez
S3596 Bernie Goodman
A2203 Sarah Goodman
A3867 Kathleen Ann Goonan
A3238 Vidya Gopalakrishna
A1759 Hadass Gordin
A3895 Christopher Gordon
A4256 Theresa Goriczynski
A3122 Liz Gorinsky
S2006 Sarah Goslee
A1836 Aaron Gosztyla
A1830 Shell Gosztyla
A3308 Bob Gott
A0452 Shayin Gottlieb
A3797 James Gould
S3063 Joel Gould
A0859 Steven Gould
A1051 William C. Gowen
S0168 Peter Grace
A3989 Rani Graff
Y4515 Deborah Graham
S2228 Dorothy Graham
A4516 Rebecca Graham
A4517 Sarah Graham
S0136 J. C. Gordon Granger
S1860 Jon Grantham
S2365 Elyce Grasso
A1488 Anne Gray
S3525 David Gray
A2253 Deborah Gray
A2252 Don Gray
Y3371 Mary Jo Gray
S4170 Russell Gray
A1795 Nichole Gray-Besse
S2492 Bayley Green
A0526 Cathy Green
A2113 Jon B. Green
S4143 Mary Green
A4032 William Green
A1487 Bari Greenberg
A1657 Lee Greenberg
S2460 Paula Greenberg
A1468 Sandra Greenberg
S2461 Seth Greenberg
S2519 Alixandra Greene
S4300 Jacob Greers
A1642 Ana Gregg
A3309 Christine Gregory
A4539 Darryl Gregory
A2857 Daryl Gregory
S1517 Cathy Greutert
A2773 Megan Grey
A4063 Damon Griffin
A2261 James Griffin
A4064 Peni Griffin
A3917 Tim Griffin
S2515 Brandon Griffis
C3203 Brandon Grimes
C3204 Connor Grimes
A3202 Jen Grimes
A3201 Paul Grimes
S4458 Val Grimm
A0941 Liza Groen Trombi
A0175 Tish Groller
A2983 Michael Groman
A3220 Dave Gross
A0309 Merryl Gross
S4144 Eric Grossman
A3835 Laura Grossman
A1127 Denise Groves
A2399 Brandi Grubbs
A2400 Kevin Grubbs
S3123 Jason Gruber
S3451 Ursula Gruber
A4217 Jessica Grundy
A1910 Diana Grygiencza
A3310 Mike Gucciard
A4393 Gregory Gudalefsky
A2894 Neal Guentzel
A4022 Robert Guerin
A1367 Gabriel Guerrero
S3496 Alessio Guerrieri
A1843 Jessi Guggenheim

Membership List *(continued)*

S2259 Gregory Guida
A4005 Eileen Gunn
A0001 James Gunn
A3815 Kevin Gunn
A0045 Urban Gunnarsson
A3807 David Guon
S1475 Darrell Gusner
C1087 Iker Guthrie
A1086 J-Mag Guthrie
A1085 Jonathan Guthrie
C1088 T-Bob Guthrie
S3784 Rachel Gutin
S2463 Steve Gutterman
S2306 Michael Gutterres
A3221 Samantha Guzman
A1308 Beth Gwinn
S2648 Kristine Gylock
H A1874 Anthony Haber
A0922 Karen Haber Silverberg
A3394 Miki Habryn
S4264 David Haddock
A1960 David Haehl
A1138 Mei Haenze
S4394 John Haggerty
S3621 Allison Hahn
A3205 Yao Haijun
A1117 Peggy Hailey
A3690 Hanna Hakkarainen
S4033 Tuomas Hakkarainen
S2423 Alyssa Halbe
A0064 Gay Haldeman
A0076 Joe Haldeman
A1730 Barry Haldiman
A1248 Beverly Hale
S3377 David Hall
A1156 Douglas Hall
S3380 John Hall
A3347 Jordan Hall
A0484 Kevin Hall
A0269 Mark Hall
A2873 Mark Hall
S2123 Theodore Hall
S3124 Whitney Hall
A2883 Jukka Halme
S4315 Kevin Halstead
S2982 Steven Halter
S4171 John Halunen
A0169 Glenda Hamburg
A0128 Robert Hamburg
A0308 Douglas Hamer
A1303 Dan Hamilton
A2029 Elze Hamilton
S4281 Jessica Hammer
A0314 Josh Hammer
S3579 Wendy Hammer
A1439 Elektra Hammond
S2445 Robert Hampson
A2236 Lance Hampton
S2271 Patty Hamrick
A0775 D. Larry Hancock
S3879 Jeanne Hand-Boniakowski
A2669 Omar Haneef
A1877 Julie Hannah
S3395 Michael Hanscom
A0860 Marcie Hansen
S3928 Philip Hansen
S0209 Julie Marr Hanslip
S2880 Jessie Happel
A1329 Martha Harbison
S2337 Rebecca Harbison
S4125 Keith Hardman
A3622 Dave Hardy
S4145 Sharla Hardy
A1641 Kelly Hare
A1640 Tavinder Hare
A3990 Hannah Lee Harkey
S2535 Hannah Harleman
A3099 Adriane Harm

A3100 Gregory Harm
A0024 John Harold
A2105 Elie Harriett
A2106 Janet Harriett
A0292 Harold Harrigan
A0291 Lisa Deutsch Harrigan
A0319 Harold Harrigan III
S1476 Lara Harriger
A0611 Clay Harris
A0613 Colin Harris
S2201 George Harris
A1950 John Harris
A1135 Julianne Harris
S2820 Kelsey Harris
A2111 Lee Harris
A1951 Lynn Harris
A0904 Marlene Harris
S2984 Philip Harris
A3597 Stephen Harris
A1136 Steve Harris
A1222 Tom Harris
A0925 Irene Harrison
A3150 Todd Harrison
A1773 Mike Harrold
S1849 Eric Hart
A0277 Marcia Hart
A4265 Eileen Harte Schwerin
S2929 Emily Hartman
A1328 Jed Hartman
S1331 Erin M. Hartshorn
A0174 David G. Hartwell
A3623 Howard Hartzog
A3624 Jeanne Hartzog
A2632 Gerald Hassinger
A1847 Donald Hassler
A1846 Sue Hassler
A0943 David Hastie
A0811 Christine Hasty
A0757 Rocky Hasty
A0759 Andrew Hatchell
A3206 Theodore Hatfield
A0655 Ross W. Hathaway
A0828 Chrisopher Hatton
S4121 Douglas Hattrem
A2353 Ken Hauldren
A2352 Pat Hauldren (Alley)
A2769 Eric Penner Haury
S3497 Andrew Hausback
S3372 Ben Havlak
A3373 Paul Havlak
S1804 Charles Hawkins
S3692 Andrea Hawksley
S4316 William Hay
A0572 Shigeru Hayashida
A3107 Dee Hayden
A1430 Niqui Hayden
A4172 Amanda Hayes
A0879 David Hayes
A0143 Lisa Hayes
S0056 Patricia Hayes
A1340 Reilly-Rose Hayes
S2431 Chris Haynes
A1285 Dorothy Haynes
S3468 Nalini Haynes
A1061 Becky Haynie
A1062 Jeff Haynie
A0856 Eileen Hays
S2855 James Hayter
A1565 David Hazlewood
A1564 Elizabeth Hazlewood
A1339 Andrew F. Healy
A1338 Charlene R. Healy
A4395 Trevor Hearnden
A1573 Kevin Hearne
A1432 Kathleen Hedges
A1360 John Hedtke
A1361 Marilyn Hedtke
S3054 Travis Heermann

S4146 David Heijl
S4110 Sarah Heile
A1168 David Heiligmann
S3146 Chris Heilman
A2502 Ray Heinonen
A2745 Ellise Heiskell
A0234 Kristine Hejna
A1812 Rhiannon Held
A0544 Gary Helfrich
A0542 Pam Helfrich
A2936 Jason Heller
S0067 Arthur L. Henderson
A2102 Gary Henderson
S0054 Rebecca R. Henderson
A1264 Andrea Henke
A1263 Douglas Henke
S4060 Dennis Henley
A2786 James D. Henley
C2787 Jared Henley
A2785 Kelly Henley
C2788 Vanessa Henley
S2563 Garth Henning
A2913 Nathaniel Henning
S4080 Saara A. Henriksson
A0534 Cynthia J. Henry
A3176 Hugh Henry
S3798 James Henry
A3226 Loralea Henry
A0661 Christopher Hensley
S2392 Eric Hepner
S2320 Tiffany Her
S0315 Judith Herman
A3164 Paul Herman
A3163 Guest of P. Herman
S2459 Briar Herrera-Ludewig
A1269 Philip Herring
A2332 Stuart Herring
S0055 David A. Herrington
S2486 Nicole Herrmann
A0662 Mark Herrup
A0590 Allison Hershey
S1532 Benjamin Herson
S0060 Lisa Hertel
A3498 John Hertz
A0571 Melanie Herz
A1224 Alice Hescox
A1225 Richard Hescox
A1973 Patrick Hester
S1801 Alan Heuer
S1425 Raymond Heuer
A0753 Kevin B. Hewett
S2941 Ann Hicken
S3014 David Hidding
A2313 Masao Higashi
S3574 Jim Higgins
A1196 Kelley Higgins
A1195 William Higgins
A3015 Nancy Hightower
A0914 Anthony Hildebrand
S3866 Jeff Hildebrand
A4481 Barry Hill
A1230 David Hill
A1231 Laurel Anne Hill
A3754 Stacy Hill
S3799 Robert Hillard III
A3365 Matt Hilliard
A4275 Nathan Hillstrom
A4518 Kristina Hiner
S2887 Jeffrey Hines
A2698 Meredith Hines
S4061 Pamela Hines
A2699 Tim Hines
A1982 Lawrence Hinken
S4018 Dennis Hinkson
A4201 William Hinton
S0299 Colin Hinz
C0648 Nicolas Hipp
A0582 Scott Hipp

S4069 John Hirs
S1316 David Hirsch
S3016 Roseann Hirshman
A3743 Chip Hitchcock
S2550 Jeff Hitchcock
A4111 Sylvia Hiven
A3708 Jan Hlinovsky
A3709 Satu Hlinovsky
C3710 Taika Hlinovsky
A1415 Robin Hobb
A1416 Guest of R. Hobb
A1873 Sherry Hocking
A2040 Renee Hodge
A3800 Martin Hodo
A3160 Andrea Hoekstra
A1904 Amanda Hoerter
A2642 James-Kirk P. Hoey
A2615 Charles Hoff
S2077 Ada Hoffman
S0140 James A. Hoffman
S0191 Joan Hoffman
S2433 Katie Hoffman
A0266 Linda Hoffman
S4097 Merav Hoffman
A0962 W. Randy Hoffman
A1525 Joe Hoffmann
A2852 Julie Hoffmann
A1524 Robert Hoffmann
A3469 Amy Hogan
S1992 Kevin Hogan
A2854 Peter Hogan
A3470 Todd Hogan
S2204 Steven Hogarth
A1749 Tore Hoie
A1712 Andrew Holdaway
S1323 Rob Holland
A3055 Steve Holliday
S2843 Amanda Holling
A3161 Pamela Hollowich
A2138 James Holmes
S2574 Mairin Holmes
A2139 Pat Holmes
S3693 David Holsinger
A1688 Jennifer Holt
A3562 Mark Holt
A2385 Tim Holt
A0282 Tanya Holthouse
A2608 Jerimiah Honer
S2846 Laura Honeycutt
A1055 Mike Honig
A1669 Hall Hood
A1922 Martha Hood
A1909 Michelle Hood
S0275 Dave Hook
A0546 Edward Hooper
A0912 Joyce Hooper
A1210 Bethany Hoover
A2922 Kenneth Hoover
C2923 Matthew Hoover
S4062 Stephen Hope
S2975 Lara Hopkins
A0929 Priscilla Hopkins
A1211 Brian Hopper
C1213 Ewan Hopper
A1212 Misty Hopper
C1214 Robert Hopper
A1017 Bill Hornstein
A0826 David Horst
A0767 Debby Horst
S2557 Michael Horton
A0190 Ronald Hosler
A4218 Chester Hoster
A4219 Robin Hostetter
A2054 Deb Houdek Rule
A1581 Jason Hough
S2338 Melissa House
S3311 Doug Houseman
S3312 Patrick Houseman

S3313 Robert Houseman
S2161 Nathaniel Housley
S2432 Kathleen Howard
A1206 Paul Howard
S2505 Rebecca Howard
A1701 Geordie Howe
A1172 Catherine Howell
S0312 Dave Howell
A2180 Hugh Howey
S3785 Craige Howlett
A3056 Stewart Huckaby
S3448 William Huddleston
A3679 Laureen Hudson
A2676 Eckhard Huelshoff
S3413 Mark Huenken
C1764 Andrew Huff
A0186 Crystal Huff
C1762 Isaac Huff
C1763 Josh Huff
S3188 Stephen Huff
A1257 Tanya Huff
A0120 Keith Hufford
S3598 Caleb Huitt
A4130 Brittany Hula
A1895 Doug Hulick
A3563 Elizabeth Hull
A0928 Charles Hulse
S4528 Thomas Humensky
S4034 Megan Hungerford
A0782 Lisa Hunt
A0780 Walter Hunt
S3538 Mairi Hunter
A0665 David Hurst
A0881 Jeff Hurst
A2067 Christopher Husberg
S4372 Miska Husgafvel
A0028 John Husisian
A0027 Susan Husisian
A0047 Jennifer Husmo
A2722 James Husum
S0302 James Hutcheson
S4317 Malcolm Hutchison
A0368 Richard W. Hutter
A4373 Chelise Hyatt
C4374 Malachi Hyatt
A4375 Micah Hyatt
C4376 Micah J. Hyatt
C4377 Niki Hyatt
C4378 Tori Hyatt
A2801 Donald Hyde
A3667 Gregory Hyde
S1907 Saul Hymes

I

S0193 David A. Iannaccone
S3017 Tony Ibbs
S4335 Maggi Idzikowski
A1434 David Ifversen
A2683 Michael Ikeda
A4044 Kevin Ikenberry
A0769 Masaharu Imaoka
A0743 Mutsumi Imaoka
S4035 Chris Imershein
S4240 Ofer Inbar
A3317 Amanda Ingersoll
A3316 Jared Ingersoll
S2425 Joshua Ingram
S0146 Tamie Inoue
A2700 Chris Irby
S2967 Karen Ireland-Phillips
A1994 Keith Irish
A1545 Alex Isle
S2905 Andrew Ivers

J

A1899 Albert Jackowiak
A0968 Albert Jackson
A3711 Allen Jackson
A3712 Dolly Jackson
C3713 Emma Jackson
C3714 Hope Jackson
A2917 Janie E. Jackson
A0989 Jeanan Jackson
A0988 John Jackson
A1436 Lee Jackson
A2691 Steve Jackson
C0987 Thomas Jackson
S3539 Zachary Jacobi
A3896 John Hornor Jacobs



S4355 Callie Jacobson
S0142 Saul Jaffe
S2051 Holly Jahangiri
S1013 Carole Jahme
S1485 Michal Jakuszewski
S2956 Edward James
A0290 Linda K James
S2523 Michael James
S2057 Thea James
S1574 Sally Janin
A4006 T. J. Jansen
S3564 Aaron Jarecki
A1310 John Jarrold
S2319 Ava Jarvis
S3433 Katherine Jay
A4230 Alan Jaye
A1305 Ben Jeapes
A1912 Greg Jeffs
S4173 Ragen Jennings
S3715 Coral Jenrette
S3905 Bill Jensen
A2664 Zachary Jernigan
S3018 Caroline Jerrems
S3019 Calvin Jetton
A1626 Kevin Jewell
S3101 John Jezl
A2418 Emily Jiang
A3886 Mercedes Jimenez
A3526 Wang Jinkang
A4446 Ryan Johannes
S2553 Julie Johannessen
A3931 Jennifer Johansson
A1732 Mike Johns
A1733 Rita Johns
S2367 Andrea Johnson
A4191 Cheri Johnson
A4433 Christine Johnson
A3020 Christy Johnson
A1226 Dale Johnson
A1440 Denys Johnson
A3431 Derek Johnson
S1041 Eric Johnson
S1358 Frank Johnson
S2412 George Johnson
A2324 Heidi Johnson
A1768 Ingrid Johnson
A1378 Jean Johnson
A3139 Kij Johnson
S2038 Mark Johnson
A1670 Matthew Johnson
A1227 Natalie Johnson
S2305 Ray Johnson
A1739 Robert Johnson
A3625 Robin Johnson
A1504 Eileen Johnstone
A1503 Theo Johnstone
S3452 Merja Jokinen
S3021 Stacey Jonasen
S3897 Adrian Jones
A0646 Bill Jones
A2233 Cheryl Ann Jones
S1281 Dai Jones
A1734 Jeffrey Jones
S2456 Jeffrey Jones
S3022 Joseph Jones
S3880 Julia Jones
A2912 Katharyn Jones
A1673 Kathrin Jones
A0838 Lenore J. Jones
S4036 M. Cledwyn Jones
S2458 Marsha Jones
A0316 Marsha E. Jones
S4220 Rebecca Jones
A3117 Angela Jones-Parker
A3694 Johan Jonsson
S3691 Harry Jordan
A1144 Carol Josserand
A1143 Earl Josserand
A1838 Maggie Mae Joy
A1834 Ryan Joy
A1875 Amy Judd
A0909 Hubert Julian
A1929 Daniel Julicher
A1928 Katherine Julicher
S0306 Joan G. Juozenas
S2921 Cristina Jurado
S1560 Alden Jurling
S2958 Rebecca Justiniano

K

A1037 Neil E. Kaden
A0878 Vylar Kaftan
A0531 Michele Kahn-Landan
S3918 Marielle Kaifer
A4459 Andrew Kaiser
A2371 Gerald Kalafut
A2370 Molly Kalafut
S0188 Larry Kalb
S0184 Maribeth Kalb
S2508 Nayalya Kalistratova
A0108 Frank Kalisz
A0109 Millie Kalisz
A3189 Carolynn Kanas
A3177 Nick Kanas
A3626 Liza Kane
A0741 Louise Kane
Y3937 Meagan Kane
A4241 Becky Kaplowitz
A4242 Ira Kaplowitz
S3540 Kolby Kappes
S2071 Peter Kaptein
S1433 Angela Karash
A0144 Jordin Kare
A0040 Mary Kay Kare
S2881 Joseph Karpierz
A1200 Christopher Kastensmidt
A4379 Allan Kaster
S4482 Jyrki Kasvi
S4266 Jussi Katajala
A0739 Keith G. Kato
A0813 Guest of K. Kato
A1122 Jerry Kaufman
S0057 Guest of J. Kaufman
A1347 Gareth Kavanagh
A0318 Celia Kavanaugh
A1389 Hideaki Kawai
S2350 Jesse Kaysen
A0070 William Keaton
A1265 Lauren Keeper
A0133 Morris Keesan
A1278 Keffy R. M. Kehrli
A3991 Christy Keith
A0304 Gregory Keith
A0351 Lorna Keith
A3102 Ken Keller
A3069 Rocky Kelley
A2916 Sean Kelley
A1898 Brent Kellmer
A0801 George Kelly
S3499 James Kelly
A1437 James Patrick Kelly
A3942 Linda Kelly
S3943 Sarah Kelly
A1182 Toni L. P. Kelner
A2112 Pamela Kelsay
S2183 Johnnie Kelso
S3703 Diana Kem
A0882 Frank Kempe
S3844 Lynda Kennard
A0178 Melita Kennedy
A0294 Michael D. Kennedy
A0570 Peggie Kennedy
S3023 S. M. Kennedy
A0509 Robert Kennedy Jr.
C2685 Caelin Kennedy-Childs
C2684 Simon Kennedy-Childs
S2047 Edward Kenny
S0235 Allan Kent
S3024 William Kenworthy
A3064 Kay Kenyon
S4147 Rick Kersten
A3081 John Kessel
S2147 Scott Keszler
A3627 Larry Ketchersid
A0778 Greg Ketter
Y0834 William Ketter
A2720 Chris Key
A1401 Christopher Key
S4105 Ramzi Khoury
S2060 Geoffrey Kidd
A3388 Harlan Kidd
S3500 D. I. Kidman
A0353 Audrey Kiehtreiber
A0287 Perry Kiehtreiber
A4257 Joseph Kielec
S3944 Paul Kierstead
S2978 Fred Kiesche
S3471 Guest of F. Kiesche
S2055 Geoff Kieser
S3786 Jennifer Kilmer
A2772 Julie Kimball
A1977 Katharine Kimbriel
A0969 Leigh Kimmel
A2471 Christine Kinard
A2470 Robert Kinard
A4460 Travis Kinard
A0230 Judith Kindell
S2775 Barry King
A3695 Christy King
A3026 Dave King
A0151 Deborah A. King
A2731 Jeff King
A3299 Leo King
A3025 Linda King
A1885 Susan King
A1880 Vicki King
A1119 Michael Kingsley
A3816 Cheryl Kirk
S2440 Steve Kirkham
S2386 Amanda Kirsch
S4112 Karen Kisner
S0376 Mike Kiss
A4519 Michele Kitay
A4094 Gary S. Kitchen
S4045 Carl Kittay
S2341 Ellen Klages
A4282 Brett Klaus
A1576 Richard Klaw
A0176 Louise Kleba
A0033 Robert Klein
S2245 Csilla Kleinheincz
S3680 Elizabeth Klein-Lebbink
A1662 Tina Klein-Lebbink

Membership List *(continued)*

S2128 Scott Klender
S3178 Jeff Klenzing
S4447 Kate Kligman
A2838 John Klima
A0189 Lincoln W. Kliman
S2478 Jeff Kline
S3501 Ceal Klingler
A2727 Gary Kloster
A0967 Mark Klugman
S3213 Johnna Klukas
A1419 Kraig Knapp
A0755 Bryan Knight
A0652 Martha Knowles
A4070 Bethany Knuckles
A2243 Trevor Knudsen
S3027 Pat Knuth
A0310 Sally Kobee
S4231 Art Kocsis
A1926 Dawn Koenig
A1782 Robert Koester
S1596 Sally Koetsveld
A0321 Kim Kofmel
S3919 Michael Kohne
A3801 Dani Kollin
A3787 Eytan Kollin
A2689 Neil Kolson
C4547 Andrew Koltko
A4113 Phil Koltko
A0573 Arin Komins
A0955 Ken KonKol
S4356 Otto Kopra
A1292 April Korbel
A2299 Erle Korshak
A2298 Stephen Korshak
A3854 Mari Kotani Tatsumi
A3426 Ronald Kotkiewicz
A2024 Christopher Kovacs
A0594 Rick Kovalcik
A0884 Elspeth Kovar
A1486 Mary Robinette Kowal
S1178 Sheila Kowal
A0833 Tony Kozlowski
A1776 Dianne Kraft
S0063 Ellen Kranzer
S3457 Alisa Krasnostein
S2498 Keith Krauland
A1398 Paul Kraus
A0549 Dina S. Krause
A0566 George Krause
A0663 Sydnie C. Krause
A0586 Marian Kravitz
S4336 Jack Krebs
S4174 Lutz Krebs
S4301 Michael Kremer
A0564 Brad Krentz
A0816 Laura Krentz
A3190 Jamie Kress
A2612 Nancy Kress
A1705 Susan Krinard
A4448 Robert Kroese
S2362 Nicholas Krom
A0598 Joshua Kronengold
A1820 Stefan Krzywicki
A2210 Gretchen Kubasiak
S0101 Tommy Kucera
S3145 Michael Kucharski
A0185 Malcolm J. Kudra
S3817 Katelyn Kuhl
A1377 Kerry Kuhn
S3118 Matthias Kunkel
A4418 Derek Kunsken
S0051 Tom Kunsman
A1229 Diane Kurilecz
A1605 Bettina Kurkoski
A2965 Aimee Kuzenski
A2383 Yanni Kuznia
A1223 James Kwan
A4148 David A. Kyle

S4023 Saija Kyllönen
L A3662 L. A. W. King Literary
A3744 Katie Labor
A0218 Diane Lacey
A3318 Lee Lackey
S3472 Thilo Lacoste
S4149 Colin Lacy
A1896 David Ladyman
A2653 Mur Lafferty
A2231 Kelly Lagor
A3727 Charlotte Laihonen
S2311 Rita Laine
A1780 Jason Lairampre
A1781 Sarah Lairampre
S3755 James Laird
C3348 Bronwyn Lake
A2578 Jay Lake
A3349 Susan Lake
S2366 Allen Lakner
A2736 Paul Lamarre
A1438 Trevor Lamb
A3275 Marcia Lambert
A3319 Guest of M. Lambert
A1479 Dave Lampen
A1480 Linda Lampen
A2726 Amanda Lancaster
A2725 Don Lancaster
S3788 Thomas Lancaster
A0568 Steven Landan
A1921 Jim Landis
A2244 Kathryn Landis
A4483 Justin Landon
A1983 Kevin Landreneau
A2107 Algie Lane
S2541 Noah Lane
S0774 Jacqui Lang
S4484 Tom A. Lang
A2644 Susan Lange
A1311 Richard Langley
A0062 Evan Langlinais
S2871 Devra Langsam
S2323 Andrea Lankin
A0006 Joe R. Lansdale
A4609 Kasey Lansdale
S2076 Leticia Lara
A0192 Peggy Hults Larreau
S1392 Barb Larsen
S1391 Dave Larsen
S4540 David Larson
A3276 Deborah Larson
A3277 Fred Larson
A1788 Pamela Larson
A2376 Ronald Larson
A4318 Diane Lask
A3396 Pamela Latham
A2003 Alexis G. Latner
A0296 Bill Laubenheimer
A1394 Nancy Lavalley
A2827 Linda Law
A1371 Lucas Law
A3191 William Lawhorn
A1011 Joann Lawler
A1694 Alice Lawson
S1548 Brian Lawson



A1695 Steve Lawson
S0061 Toni Lay
A0574 Alexis Layton
A0537 Judy Lazar
A1259 Tanya Lazorwitz
S0224 Thuy Le
A1818 Stephanie Leary
A1355 Jane Leavell
S3261 Glennis LeBlanc
A0931 Johnny LeBlanc
A0930 Karalee LeBlanc
A1680 William LeBorgne
S2202 Michael Lebowitz
A1649 Ann Leckie
A1337 William Ledbetter
A4175 Henry Lederer
A2719 Fragano Ledgister
S4106 Carla Lee
A3207 Corry Lee
A0324 Ivan B. Lee
S2536 Madeleine Lee
A3502 Margie Lee
S0154 Michael Lee
A3503 Roger Lee
S2493 Seng Lee
A1300 Evelyn Leeper
A1299 Mark Leeper
A4114 Elizabeth Leggett
A0718 Kathryn L. M. Lehman
A0820 Paul Lehman
S4037 Kimmo Lehtonen
A0058 Ruth Leibig
A2807 Stina Leicht
S1042 Bob Leigh
A3320 Denise Leigh
A2990 Stephen Leigh
A3696 Karo Leikomaa
S1495 Marianna Leikomaa
A1953 Terra LeMay
A2093 Katey S. Lempka
S4243 Larry Lennhoff
S4283 Jonathan Lennox
S3628 Debbie Lentz
A4120 Caitlin LePlatt
A4122 Ryan LePlatt
A1162 Edward M. Lerner
A1147 Frederick Lerner
A1148 Sheryl Lerner
A3321 Erlend Leslie
S4150 Hosanna Lettvin
A0908 Kathryn Leventhal-Arnold
A0901 Zeke Leventhal-Arnold
A0332 Deborah Levi
S2474 Rebecca Levin
S2475 Guest of R. Levin
A0815 David D. Levine
S3767 Mara Levy
A0587 Sandra Levy
A1022 Allan L. Lewis
A0785 Anthony Lewis
A1050 Brenda Lewis
A0585 Brian Lewis
A3920 Carolyn Lewis
A1049 David Lewis
S2531 David Lewis
A1805 Elizabeth Lewis
A3929 Emily Lewis
A1806 Guest of E. Lewis
A1048 Jan Lewis
A2586 Jeffrey Lewis
A1563 Page Lewis
S0049 Robert D. Lewis
C1807 Robin Lewis
A2798 Ryvenna Lewis
A1868 Samuel Lewis
A0818 Suford Lewis
S4046 Alex Li
A0206 James Liang

A1209 Jennifer Liang
S1400 Ben Liberman
S4337 Elizabeth Licata
A0789 Jacqueline Lichtenberg
A0730 Soloman Lichtenberg
A0199 Ruth Lichtwardt
S3979 Stephen Lichtwark
A0196 Paula Lieberman
S3028 Jan Liebezeit
A4071 Betty Liebman
A4072 Marc Liebman
A1744 Lauren Liebowitz
A0667 Anton Lien
A0578 Andre Lieven
A0656 Debra Lieven
A1234 Glenn Like
A0580 Rose-Marie Lillian
A0622 Guy H. Lillian III
A0740 Hershey Lima
A2703 William C. Linblad
A4449 Greg Lind
A4541 Brenna Lindblad
A4542 Suzanne Lindblad
A2348 Herbert Lindsay
A0614 Tamar Lindsay
A0977 Richard Lindsley
A4015 Graë Linnaea
A0569 Mark A. Linneman
A0865 Jesi Lipp
A4357 David Liss
A4485 Linda Listing
A2657 Charles Little
A2656 Suzanne Little
S3029 Holly Littlejohn
S0331 Shirley Liu
S4131 Yileen Liu
S4380 Olov Livendahl
S3473 Donald Livermore
A2749 Bex Livingston
A3527 Geoffrey Livingston
S2413 Sara Loane
S3556 Luanne Lock
A4232 Joseph Lockett
S4486 Alex Lockey
S2194 Alan Lodge
A4461 Robert P. Lohman
S3906 Rick Lohmeyer
S2275 Ryan Lohner
A0059 Brendan Lonehawk
S3397 Chloe Long
S3474 Brent Longstaff
A1165 Nancy Loomis
A1365 Frances Lopata
A0329 Steven Lopata
A4419 Alfredo Lopez
S2809 Edward Lopez
S3887 Mika Loponen
A0336 John Lorentz
A0346 Jean Lorrah
A3278 Marina Lostetter
A1295 Beth Loubet
A3824 Michael Louden
A3629 Patrice Louinet
A3986 John Lovekin
A3987 Kris Lovekin
S4065 Taffy Lovell
S3458 Michael Loverude
S2267 James Lowder
A2109 Brian K. Lowe
A1964 Jefferson Lowrey
A1619 Robert Lowry
A1620 Rosa Lowry
A2906 Rashida Loya-Bova
S2116 Susan Loyal
A0688 Sam Lubell
S3841 Stephanie Lucas
A0565 Gaye Ludwig
S3599 Miguel Lugo

C3141 Angela Lujan
A4548 Kevin Lund
S2073 Janet Lunde
A0081 Don Lundry
A0098 Peggy Lundry
A0654 Robert Luoma
A4221 Valya Lupescu
A0738 Perrianne Lurie
S3681 Andrew Lutomirski
A0602 Bradford Lyau
A1935 David Lyman
A1936 Deanna Lyman
A0561 Nicki Lynch
A0657 Rich Lynch
A3030 Scott Lynch
S2448 Francis Lyons

M

A0583 Ron Maas
S0920 Charlene Mac Kay
S0921 J. Randal Mac Kay
A1924 Craig MacBride
S3600 Catherine MacDonald
S0320 Drew MacDonald
S0325 Yvonne MacDonald
S2482 Ysabet MacFarlane
A4420 Jeff MacFee
A2540 Jessica MacGregor
A2539 Melissa MacGregor
A4462 Karen MacInerney
A0038 Robert J. MacIntosh
S2381 Kyle Mack
S2622 David Mackie
A1879 Alasdair Mackintosh
A0589 Thomas MacLaney
S4019 Andrew MacPherson
S3541 Clare Macrae
S4463 Mary Mactavish
S0077 James R. Madden
S1742 Matilda Madden
A4487 Ana Madle
A4488 Robert A. Madle
Y4489 Sarah Madle
S4381 Linda Maepa
S3601 Richard Magahiz
S4151 Abbie Maggied
S3475 Laochailan Maghouin
A1101 Gloria Magid
S3808 Joanna Maguire
S3720 Catherine Mahan
A4132 Kathleen Maher
A4434 Kathleen Maher
A4133 Richard Maher
A4159 Shahid Mahmud
S3476 Brian Mahoney
S4358 Curtis Mahoney
S2487 Erin Mahoney
A1706 Serge Mailloux
A4007 Ricia Mainhardt
A1969 Kim Mainord
A0078 John Maizels
A2284 Laura Majerus
A0071 Joseph T. Major
A0080 Lisa Major
A1703 Jerry Majors
A0604 Derwin Mak
A3389 Madeline Malan
A1636 Violette Malan
S3459 Tamara Malaney
A2027 Elisabeth Malartre
S2270 Racheline Maltese
A2600 Nicholas (Nick) Mamatas
A0812 Julia S. Mandala
A2005 Larry Mandala
S2155 Christopher Mangum
S2127 Agata Manikowska
A1366 Patrick Manion
A1175 Clayton Mann
A0223 Jim Mann
A0910 Laurie Mann
S1336 Patricia Mann
S0152 Sharon Mannell
A0863 James M. Manning
A1045 Lynda Manning-Schwartz
A2790 Darryl Mansel
S1097 Dave Mansfield
A0215 Beth Marble
A0210 Chris Marble
S4490 Jonathan Marcus
A1676 Marshall R. Maresca
S0219 Katrina Marier
S0217 Shawn Marier
A3082 Adriana Marin Grez
A1357 Tom Maringer
A3247 Teri Marino
S3992 Joseph Markey
A3699 Tommi Markus
A4010 J. Scott Marlatt
A3065 Louise Marley
A4302 Kevin Maroney
A4008 Tim Marquitz
A3602 Edward Marrow
S3657 Jason Marsala
A3134 Ron Marshall
A3179 Christopher Marti
A3180 Patricia Marti
A3181 Willis Marti
A1083 Carl Martin
A4202 Charlie Martin
A0659 Cheryl Martin
S2561 Cheryl Martin
S0360 George E. Martin
A0749 George R. R. Martin
A4284 Jenifer Martin
A0075 Lee Martin
S2438 Sean Martin
S2560 Tim Martin
A0658 George Martindale
A0606 Lee Martindale
A2026 Gama Martinez
A3845 Michael Martinez
A2388 Lucinda Marty
A2011 David Marusek
S3982 Eckhard Marwitz
A3147 Debora Marzec
A3148 Elizabeth Marzec
S2156 Matt Mason
A0366 Alice Massoglia
A0369 Marty Massolgia
S2680 CLaudia Mastroianni
S4464 Lia Matera
S2238 Patrick Mathews
A4176 Patricia Matson
S2504 Debora Matsuura
A4177 Wade Matthews
A0553 Winton E. Matthews, Jr.
S2347 Elanor Matton-Johnson
A3103 Terry Matz
S0942 I. D. Maughan
S3416 Mike Maung
S1410 David Maurer
A1623 Karin May
A1250 Laurie A. May
A3825 Alastair Mayer
S3580 Gabe Mayland
A1555 Ervin Maynard
A0610 Jeffrey D. Maynard
S1543 Laura Mazzola
S2682 Kyle McAbee
S2681 Monica McAbee
A1914 Chris McAllister
C1917 Rachel McAllister
C1916 Randal McAllister
A2734 Jen McAlonan
A2733 Kevin McAlonan
S3857 Alan McAvinney
A0722 Paris McBride
A0726 Friend of Paris McBride
A0836 Friend of Paris McBride
A2521 Angela McCaffery
A2520 Simon McCaffery
A3322 David McCaman
S2646 Patrick McCann
S3359 Allison McCarn
S2824 Meghan McCarron
A3776 Maire McCarthy
S0157 Dave McCarty
A1064 Elizabeth McCarty
C3846 Mia McCarty
S1979 Sheila McCauley
A2833 Brian McClellan
S0350 Keith McClune
S0352 Sheila McClune
S4261 Scott McClure
S0213 Cheryl McCombs
S2170 Bob McConnaughey
A0364 Michael McConnell
A0357 Stacey Helton McConnell
S2496 Ben McCormick
S2359 Lisa McCoy
A3809 Sean McCoy
A1955 Tod McCoy
A2835 Julia McCracken
S2089 L. J. McCrary
S3745 Edward McCreary
A2783 Jason McCullough
S4465 John McDaid
A3323 Miles McDaniel
A2611 J. M. McDermot
A3978 Chris McDevitt
A3977 Jack McDevitt
A3399 David McDonald
S4338 Don McDonald
A4115 Jonathan McDonald
A4529 Joshua McDonald
S2126 Jason McDuffee
A1330 Doug McEachern
S2303 Richard McEnroe
S2446 Jennifer McGaffey
A1176 William T. McGeachin
A2589 Sandra McGechan
A0870 Patrick McGehearty
A1850 Cory McGhie
A1207 Angela McGovern
A1194 Melanie McGowan
A3995 Libby McGugan
S0362 Christian B. McGuire
A2898 Seanan McGuire
S0132 Holly McHaffie
A2802 Maureen McHugh
A0576 John F. McKana, Jr.
A0371 Marjorie McKenna
A2410 Robert McKenzie
S2497 William McKeon
A2449 Chris McKitterick
S1093 Reece McLean
S3192 Michael McMahan
A3898 Catherine McManamon
A1109 Angie McManus
A1108 Martin McManus
A1021 Mark McMenamin
A0933 Mike McMillan
A2709 Paul McMullen
S2484 Derrick McMullin
A1009 Claire McMurray
A1008 Clifford (Kip) McMurray
A0734 Althea McMurrian
A3324 Amy McNally
S2052 Scott McNulty
S4382 Scott McPheeters
S3858 Anastasia McPherson
S1566 Hugh McSweeney
A2291 Beth Meacham
A0913 Sean Mead
S4450 Melanie Meadors
A0618 Jeanne Mealy
S2715 Kelly Mears
A3325 Terri Meckley
A3119 Jan Meek
S3378 W. Scott Meeks
A2895 Jim Meeks-Johnson
S3746 Mark Meenan
S2117 Rezwana Meer
A1456 Brent Mehring
A0872 Jo E. Melder
A1262 Zane Melder
A0805 Michelle Melendez
S1100 Ieva Melgalve
A4359 David Mellott
A1152 Nova Mellow
S3125 Ron Meloche
A3438 Erick Melton
A2866 Henry Melton
A2867 Mary Ann Melton
C0978 Joseph Meltzer
A0148 Lori Meltzer
S2955 Farah Mendlesohn
S2538 Josh Menke
A0747 Margaret Menzies
S3818 Niraj Merchant
A0848 Cary Meriwether
A3326 Christopher Merle
S1134 Jenni Merrifield
S3658 Thomas Merritt
A0361 Karen Meschke
A1631 Roberta Meserole
A1630 Tom Meserole
S3921 Sarah Meskill
A0830 Ed Meskys
A0745 Sandra Meskys
S2991 Thomas Metge
A0660 Harry R. Meyer
A3737 Adam Michaud
A3747 Mara Michaud
A3096 Lori Michelle
A0630 Chris Middlemas
A0855 Margaret Middleton
A0851 Morris Middleton
A3704 Jeff Mierzejewski
A3705 Kseniya Mierzejewski
S3716 Scott Mikula
A1735 Jonathan Miles
C1718 Andrew Miller
S0367 Arthur W. Miller
A3208 Carolina Miller
S0198 Craig Miller
A1523 Cynthia Miller
A2041 Dennis Miller
A0382 Dorothy Miller
S4491 Drew Miller
C1719 Elizabeth Miller
A2821 Heath Miller
C3847 Iain Miller
A2104 John J. Miller
A1717 Louann Miller
A0375 Mary Miller
A0911 Paul Miller
S3922 Phil Miller
A1716 Russell Miller
S4492 Steve Miller
A0373 Tim Miller
A1183 Aaron Mills
S2988 Austin Mills
A1268 C. J. Mills
A3434 Louis Mills
A4277 Stacy Mills
S4383 Rune Mindresunde
A3327 Jacob Minne
S2140 John Mion
S3518 Hope Mirendil
A2258 Betsy Mitchell
A3581 Charles Dee Mitchell
A0634 Elliott Mitchell
S2942 Lesley Mitchell

Membership List *(continued)*

S0085 Rose Mitchell
A1446 Sarah Mitchell
A0354 Marilyn Mix
S3435 Yasko Miyabe
A3374 Adam Mock
A3375 Kate Mock
S0202 Celia Mocell
S0201 Howard Modell
A3881 L. E. Modesitt, Jr.
A1247 Michael Moe
A0065 Deirdre Saoirse Moen
A0073 Rick Moen
A0958 Daniel Moertl
A4038 Mary Anne Mohanraj
SC122 Lil Moir
A3159 Arthur Molin
S3728 Denise Moline
Y0087 Grace K. E. Molloy
A0221 Patrick Molloy
A3381 David Molnar
A2816 Jennifer Molnar
A4178 Christopher Moloney
A0591 Thomas Monaghan
A1978 Jacqueline Monahan
S2937 Cathy Monblatt
S1786 Ian Mond
A1603 Robin Monogue
S4214 Ian Monroe
A4089 Danielle Monson
A2098 Michael Montagne
A2099 Tammy Montagne
A3090 Marjorie A. Montague
A1858 Stephen Montalvo
S4233 Ross Montante
S2075 Jose A. C. Montes
A3958 Helen Montgomery
S3126 Patrik Montgomery
A1684 Lisa Montoya
A2215 Milton Moody
A0887 Elizabeth Moon
S3108 April Moore
A2865 Chuck Moore
A2591 David Moore
S0328 Eric Moore
S3565 Jay Moore
A0023 John Moore
A1870 Marian Moore
A0204 Mary Ellen Moore
A0194 Murray Moore
A1218 Richard Moore
A1219 Susan Moore
S2379 Andrew Moorshead
A3279 Julie Morales
A3280 Mariel Morales
A2837 Alison Moran
Y3152 Corrigan Moran
S3515 Mo Morelli
S4152 Joseph Morency
A3504 Carlos Moreno
A2710 Felice Moreno
C3505 Graciela Moreno
A3506 Jennifer Moreno
S2129 Aimee Morgan
A1261 Brent Morgan
A0902 Brian Morgan
A1260 Cherie Morgan
S0155 Cheryl Morgan
S4153 Donna Morgan
A1094 Lorretta Morgan
A1204 Lyn Morgan
A1203 Richard Morgan
A2819 Robert Morgan
A4435 Sam Morgan
S2512 Tiff Morgan
A1091 Timothy Morgan
A4179 Twyla Morgan
A2640 Hitoka Moriya
A0162 Brian Morman
A0595 Mary Morman
A0207 Melissa Morman
A0344 Chip Morningstar
A0333 Janice Morningstar
A3252 Spencer Morningstar
S2356 Chris Morris
S3507 Elizabeth Morris
A0702 Henry Morris
A1923 Jay Morris
S3427 Michael Morris
S2662 Philip Morris
A0227 Skip Morris
S2939 Timothy Morris
S1322 Alex Morse
A3932 Robert Morse
A0593 Stephanie Mortimer-Meyer
A3630 Brian Moscoe
A3227 Bruce Moscoe
A3228 Linda Moscoe
S2494 John Moseman
A1561 Jennifer Moser Jurling
A0945 Charlotte D. Moslander
S3777 Ben Moss
A2193 Paul Mossip
S4180 Madeleine Mott
A4009 Robert Mott
A1848 P. A. Moulic
S0327 Fred C. Moulton
A0597 Beth Moursund
A3281 Carrie Mowatt
A3440 Jim Mowatt
A1995 Jaime Lee Moyer
A4549 Maureen Moynihan
S1516 Beth Mueller
A2078 Sara A. Mueller
A1103 Michelle Muenzler
A0599 Marcia Muggelberg
S2130 Inger Muhlenkamp
S1861 Kevin Mukhar
A0323 Don Mull
A2814 Francine Mullen
A0862 Cathy Mullican
A3086 Karen Mullins
A2812 William T. Mumford
A2650 Mark Murata
A0626 Brian Murphy
A3240 Marah Murphy
A1854 Marie N. Murphy
A3899 Robyn Murphy
A0335 James J. Murray
A1251 Michelle Murray
A0348 Paula Helm Murray
S2489 Brian Musgrave
A1637 Paul Musselman
A1236 Amy Mutchler
A1235 Matt Mutchler
S2466 Jason Mutschler
S2645 Britta Muzyk
S3031 Cathleen Myers
S3032 James Myers
A1521 Jennifer Myers
A1522 Rob Myers
A0685 Trudy Myers
A3229 Sanna Mykkanen
S2189 Hazel Myles
A4466 Lizbeth Myles
A4339 Francesca Myman
N A2281 Ramez Naam
A4081 Amanda Nacke
S0404 Anthony Naggs
S4467 Cordelia Nailong
S4116 Erica Naone
S3930 Benjamin Nash
A2178 Shelley Nash
A2179 Guest of S. Nash
A3254 Shaima Nasiri
A1477 Jennifer Nason
A1842 Cindy Naval
S3961 Mikhail Nazarenko
A1556 Moreton Neal
A4520 Eric Nease
A2164 Karen Neder
A0906 John Neeley
S2296 Robert Neely
S2297 Sally Neely
A4493 Stephanie Neely
A3328 Chris Negelein
A3329 Ingrid Neilson
S3954 Erika Nelsen
S3756 Blake Nelson
A3182 Carlton Nelson
S3631 Jeremy Nelson
A0536 Michael R. Nelson
S3449 Ralph Nelson
S2501 Scott Nelson
A1053 Winkle Nemeth
S0398 NESFA
A4396 Edward Ness
A2735 Mikey Neumann
S1796 Craig Neumeier
S2160 Rachel Neumeier
S3632 Julie Newcomb
S0447 Leslie Newcomer
A3603 Lizzie Newell
A2114 Emma Newman
A1865 James Newman
A1864 Melia Newman
S3933 Rebecca Newman
C1866 Rosie Newman
A0776 Bruce Newrock
A0727 Flo Newrock
S0082 Barry L. Newton
S4024 Dave Newton
S0084 Judith Newton
S3633 Karen Wester Newton
A3282 Teresa Nguyen
S4181 Cameron Nichol
A0953 Bev Nicholas
A3403 Stephanie Nichols
S3528 Jane Nicholson
A1946 Kevin Nickerson
A3382 David Nickle
C1699 Anna Nicodemus
A1698 Gwen Nicodemus
A1697 Leon Nicodemus
C1700 Quinn Nicodemus
A2274 Patrick Nielsen Hayden
A2594 Teresa Nielsen Hayden
S3104 Harald Niesche
A3105 J. W. Niezink
S1385 Shelagh Nikkel
A3283 Amber Nisely
S3780 Nina Niskanen
S2609 Evamaria Nittnaus
A4267 Michael Nixon
S3083 Shane Nixon
A1798 Kerry Nock
A1797 Susan Nock
A1157 Daniel Noe
A1713 Marcia Nogueira
S1015 Benazeer Noorani
A0441 G. David Nordley
A3142 Kenneth Norlie
A1546 Bud Norton
S3604 Colin Norton
A2841 Richard Norton
A2842 Tammy Norton
A4025 Sanford Nowlin
A1124 Abigail Noyce
S3443 Mia Nutick
O S1312 Alan Oak
A0159 Deborah Oakes
A0716 Ronald Oakes
A0763 Tara Oakes
S2083 Dan O'Brien
A0896 Kathleen O'Brien
A0746 Keri O'Brien
S3314 Anne O'Connell
S3315 Guest of A. O'Connell
S2796 Christie O'Connor
A1359 Gail O'Connor
A0541 Mary O'Connor
A0540 Tom O'Dell
S2277 Debora Offer
A2718 Gail Ofterdinger-Ledgiste
S3106 Peadar O'Guilin
A1346 Kyoko Ogushi
A0720 Christina O'Halloran
A0717 John O'Halloran
A0535 Roderick O'Hanlon
S2631 Karen Oland
A0445 Frank Olbris
A1585 Thomas Olde Heuvelt
S4020 Brian Oldham
A0460 Jeffrey Olhoeft
S4047 Warren Olin-Ammentorp
A2086 George Olive
A2087 Marilyn Olive
A0946 Gloria Oliver
A2590 Jonathan Oliver
A4468 Karen Oliver
S1380 Erin Olmon
A0765 Gene S. Olmsted
A2647 Lia Olsborg
A0888 Rondi Olsen
S2321 Aren Olson
A0609 Mark I. Olson
S4258 Matthew Olson
A0650 Priscilla Olson
A3819 Mary Olszowka
A3820 Peter Olszowka
A0607 Frank Olynyk
A0907 Marisa Ong
A0701 Ron Ontell
A0697 Val Ontell
A0644 Myles F. O'Reilly
A4203 Aidan Orfield
S4107 Dana Organ
S3477 Josep Maria Oriol
A1056 Cyndi Orman
A1057 Fran Orman
A1058 Sheryl Orman
A2704 Jenny Orosel-Linblad
S2152 Balazs Oroszlany
A1105 Joseph Orr
S3033 Keri Orstad
A3350 Paul Ortega
A0843 Eric Orth
A0225 Jeff Orth
S1618 Diane Osborne
S4016 Richard O'Shea
A2345 Mark Oshiro
S4126 Michelle Ossiander
A3651 Doreen Osterholm
A1571 Felicia O'Sullivan
A3151 Patrick O'Sullivan
S1538 Neil Ottenstein
S2970 Tad Ottman
A2977 Nadia Ouw
A2976 Shirley Ouw
A0761 Kathi Overton
A2357 Christopher Owen
A2358 Dacia Owen
A3193 Carrie Ozeran
A3194 Larry Ozeran
A3195 Megan Ozeran
Y3196 Rebecca Ozeran
P S4244 Patricia Pace
S2490 Tony Pacheco
S3366 David Packer
A2780 Bonnie Packert
A3183 Scott Padget
S2964 Luke Padgett
A0547 Lisa Padol

A1890 Brandon Page
A3634 Ed Page
A3969 Michael Page
S4117 Robin Page
A1889 Teresa Page
A3360 Chris Paige
S3127 Karen Paik
A3241 Jacquelyn Palacios
A1737 Mapu Palamo
A1933 Bridget Paley
A1934 William Paley
S2813 Patricia Palko
A2712 Ada Palmer
A3980 Douglas Palmer
S2537 Kristina Palmer
A2920 Marco Palmieri
A3284 Steve Palmquist
S2768 Josephine Paltin
S4154 Aurojit Panda
C3143 Brian Paquette
S3802 Puja Parekh
A0729 Michael Pargman
S2145 Douglas Park
A1594 Alison Parker
A0010 Bill Parker
A0397 Carole Parker
S2143 Catherine Parker
A1778 Cindy Parker
S2481 Josh Parker
S4340 Kelsy Parker
A0642 Tony E. Parker
A3635 Walter Parker
A4073 Robert Parrish
A4074 Robin Parrish
S2784 Sarah Parrish
S2562 Thomas Parry
A0771 Denise Parslow
A2234 Sandy Parsons
A4319 David Pascoe
A4320 Sarah Pascoe
S2599 Bedrich Pasek
S0453 Laura Paskman-Syms
S2911 Melissa Patch
A1201 Pamela Pate
A2672 Carrie Patel
A2673 Hiren Patel
A2963 Mitul Patel
S3508 Ravi Patel
A2926 Sunil Patel
A0601 Helen Patrice
A1506 Dawn Patterson
S3034 Jane Patterson
A3682 Jeff Patterson
A1704 Kenneth Patterson
A2529 Naomi Patterson
A1507 Scott Patterson
S3460 Bart Patton
A1457 Amy Paul
A0721 Sara M. Paul
C1459 Vasili Paul
A1458 Vince Paul
C1460 Vinnie Paul
A1174 Katja Paule
S2422 Nancy Paulette
A1628 Mark Paulk
A1497 Cindy Payant
A3421 Robert Payne
A2714 William Payne
A0149 Joe Pearce
A0647 Eileen D. Pearlman
S2511 Lars Pearson
S2322 William Pearson
A0719 James Peart
S2979 Kelly Peavey
S2308 Robert Peavyhouse
A1539 David Peer
S3478 Jamie Pehling
A0875 Elayne F. Pelz

A0705 Michael Penick
A0392 Angela Penrose
A0130 James Penrose
S3428 Acacia Pepler
A0449 Alan Perelgut
A0429 Mary Perelgut
A2118 Anna Perez
A1771 Mike Perez
S4384 Mihaela M. Perkovic
A1424 Kristene Perron
S0960 Doug Perry
A3128 Peggy Perry
S3738 Renee Perry
A2571 John Pershing
A0238 Lawrence Person
A0666 Kelly Persons
A0603 Tommy Persson
S3542 Rhett Petcher
A3351 Lincoln Peters
A2671 Thomas Peters
A2850 Dave Peterson
S4303 Erin Peterson
A3803 George Peterson
A3811 George Peterson
A1137 Gisele Peterson
A0400 Judith S. Peterson
A2028 Kelly Peterson
A2804 Philip Peterson
A2132 Alan Petrillo
A0706 Sandra G. Pettinger
A0731 Pierre Pettinger, Jr.
A0954 Roy Pettis
S1139 Douglas Pettit
A1153 William K. Petty
S3821 Boytcho Peytchev
S2331 Maureen Pfaff
A4494 Glenda Pfeiffer
A3717 Kathleen Pfleghaar
S2805 James Pfundstein
S2549 Aubree Pham
A1624 Malcolm Phifer
A1625 Michael Phifer
A1141 Angela Philley
C1296 Frank Philley
A3697 Andrea Phillips
A3659 Barbara L. Phillips
A1972 Daryl Phillips
A3660 Donald Phillips
A4285 Gary Phillips
A1197 Trina Phillips
A1106 Judi Pianta
A0041 John Picacio
S2552 Patricia Picacio
S4286 Traci Picacio
A1482 Barbara Pickering
A2213 James Pickering
A3035 Lily Pickering
A3070 Wardell Picquet
S0090 Peter Picucci
S1815 Alexandra Pierce
A0532 Sharon Pierce
A1133 Donna Piercy
S0998 Mary Piero Carey
S1493 Raija Pietila
S3668 Timo Pietila
A1492 Dan Pietrasik
A2825 Heidi Pilewski
S3479 Amy Pilkington
A4182 Devi Pillai
S3582 Kristin Pilotte
A0545 Max Pinkerton
A2525 Joyce Pinnow
A2526 Scott Pinnow
S0164 Michael Pins
A3036 Anne Pinzow
A3698 Anetta Pirinen
A3519 Pekka Pirinen
S2744 Zachary Pirtle

A4360 Tony Pisculli
A3137 John Pitts
A0410 K. Dawn Plaskon
A0403 John Platt IV
A1467 Johannah Playford
S1071 Nicolai Plum
A1081 Allen Plumb
A1082 Crystal Plumb
A0231 Gary L. Plumlee
S1588 Mark Plummer
S3400 Gerald Podlesak
A2364 Stan Polins
S3993 Michal Politowski
S2408 Alan Pollard
A2971 Kelsey Polovina
S3871 Sari Polvinen
A0710 John Pomeranz
A1720 Michael Ponte
S3983 Charlotte Pontillo
A1302 Alvaro Pontorno
S1332 Patricia Poole
A0959 Alan J. Porter
A0145 Andrew I. Porter
A0605 Patrick Porter
S3893 Eric Portner
A3436 Jay Posey
A4245 Dave Post
A1629 Curtis Potterveld
C4066 Gavin Potterveld
A0996 Andrea Pound
A0995 Christopher Pound
A0950 Bill Powe
A0951 Kathy Powe
A3401 Jalyn Powell
S2441 Matthew Power
A3230 Serena Powers
A3231 Tim Powers
S3683 Dave Poynter
A2414 Lon Prater
A2415 Shelley Prater
A2007 Jeremy Preacher
A3971 Beth Prebo
A4067 Guest of B. Prebo
S1384 Dennis Pregracke
A0550 Joseph Pregracke
A2528 Peggy Preiss
A3934 Lettie Prell
S2314 Joelle Presby
A2294 Anna Prestezog
A2295 Rob Prestezog
S3739 James Preston
A2655 Lissa Price
A1096 Marion Prichard



A1095 Steven Prichard
A0876 Shannon Prickett
A0975 William Priester
S2146 Kevin Prigge
A2355 Kevin Prillaman
A2380 Teddy Prillaman
A4341 Charlotte Pringle
S0035 Marion Naomi Pritchard

S0036 Steven John Pritchard
S4183 Brianna Privett
A2318 Anne Province
A1920 Annette Pschirrer
S2513 Chris Purcell
A1967 John Purcell
A3826 Jon Purcell
S0455 Karen Purcell
A1968 Valerie Purcell
A3330 Simone Puterman
Y4082 John Putt
S0160 Larry van der Putte
A4192 Kim Pybus

Q
A4421 Trevor Quachri
S4361 Erik Quackenbush
S2221 Jim Quigley
S2452 Guest of J. Quigley
S2141 Christopher Quin
S0414 Deanna Quiterio

R
A0944 Alan Rachlin
A2158 Greg Radabaugh
A1772 Steven Radecki
A3184 Charles Radley
S4090 Derek Radtke
S0170 Michael Rafferty
A2779 Christine Ragan
A0935 Lew Ragan, Jr.
A3945 Georgia Ragland
A1686 Christine Rake
A2289 Adam Rakunas
A1558 Cat Rambo
S4530 Jason Ramboz
A3872 Timothy Ramey
A4469 Brynna Ramin
A4470 Nathan Ramin
A2393 Bryan Ramirez
A1256 Derly Ramirez
A2394 Lori Ramirez
S4268 Mark Randall
A1902 Gregory Randolph
S3162 Hans Ranke
C2919 Bethany Ranne
A2918 Sterling Ranne
A1202 Stacey Ransleben
S4436 Tapio Ranta-aho
A4026 Michael Rapaport
S4397 Flemming Rasch
S4098 Antti Rasinen
S4099 Lasse Rasinen
A2273 Geraldine Rasmussen
A2272 Karl Rasmussen
A0131 Dave Ratti
A3729 Peter Ravdin
S4362 Alison Ray
A4048 Eric Ray
A0936 Mike Raymond
A0937 Sharon Raymond
A1966 Suzanne Raymond
A3057 Diann T. Read
S3153 David Readman
A0708 Jeff Rebholz
A0704 Thomas Recktenwald
A3605 Carol Redfield
C3757 Crystal Redfield
S4100 Colleen Reed
S4204 Jason Rees
A1859 Byron Reese
C4184 John Reese
C4185 Michael Reese
C4186 Peter Reese
C4187 Sarah Reese
A1962 Sharon Reese
S2010 Edgard Refinetti
S3652 James Reid
A2409 Ruth Reimer
A1745 Jessica Reisman
A1289 Debby Rektorik
A1290 Jennifer Rektorik

Membership List *(continued)*

A1291 William Rektorik
A0934 Lynne Renihan
C1927 Carmen Renner
A0543 Theresa Renner
A1164 Terri E. Renwick
A2904 Andrew Reshefsky
A1900 Paul Resico
S1856 Carol Resnick
S1855 Mike Resnick
A0725 Neil Rest
A1509 Larry Retzlaff
S3900 Anders Reutersward
A3946 Alastair Reynolds
A0408 Donnie Reynolds
S3907 Joe Reynolds
S3543 Liz Reynolds
S0430 Sharon Reynolds
A1634 Jo Rhett
A1345 Robert Rhodes
A1185 Michael Ribble
S4205 Daniel Rich
S4222 Gavin Rich
A3836 Paul Richard
S4223 Ken Richards
S0412 Mark W. Richards
A1059 David Richardson
A2584 Grayson Richardson
A3383 Kaitlyn Richardson
S0229 Kat Richardson
A3255 Dawn Ridder
Y3257 Margaret Ridder
A3544 Heather Ridolfi
A3545 Larry Ridolfi
S3058 Kim Riek
A3209 Jim Riggs
A1107 Carl Rigney
S2480 Kenneth Rihanek
S3480 Peter Riley
S2534 Sheryl Riley
S2679 Gary Rinehart
A4543 Daniel Ringquist
A1499 Becky Riordan
S2373 Chris Riordan
Y1498 Haley Riordan
A1660 Julia Rios
A2872 Jamie Ritchey
A1803 Nikolas Ritchhart
S4234 David Ritchie
A2686 Hilary Ritz
A3888 Luis Miguel Rivas
S2058 Lonnie Rivenvark
A1179 Nicolette Rivera
A0857 David Rivers
A1753 Roxanne Rix
A1754 Guest of R. Rix
A2333 Kittye Robbins-Herring
A0416 Corlis Robe
A0458 Dominic Robe
A0431 Gary Robe
Y0402 Isaac Robe
A0559 Carol A. Roberts
A3606 Dave Roberts
A4247 Elizabeth Roberts
A4246 Frank Roberts
A3566 Fritze Roberts
A1034 Jim Roberts
A4224 John Maddox Roberts
A0563 John P. Roberts
A1036 Linda Roberts
A3908 Paige Roberts
A3037 Steve Roberts
S3071 Tansy Roberts
A2282 Tina Roberts
A2830 Charlatan Robertson
A0558 Linda Robinett
A2165 Fred Robinson
A3197 Kim Stanley Robinson
A0709 Melissa Robinson
A1783 Tasha Robinson
S2205 Melissa Robitille
S2122 Adam Rocco
A1254 Eloise Roche
A1616 Kevin Roche
A1500 Robert F. Roche
A1181 Ashley Rochelle
A1180 Curtis Rochelle
A1483 Grace Roeber
A3636 Robert Roehm
A0237 Robert A. Roehm
S2304 Jennifer Roemershauser
A4321 Andy Rogers
S4155 Sam Rogers
A0551 Roberta Rogow
S4304 Ben Roimola
S2836 Mark Roland
A1930 Rebecca Roland
A1451 Rebecca Rollins
S2219 Pedro Roman
S3361 Olga Romanova
A3481 Miles Romney
S3084 Leena Romppainen
S3406 David Roode
A0854 Newell Rose
A1237 Selina Rosen
A0689 Arwen Rosenbaum
A0548 Howard M. Rosenblatt
S1031 Diane Rosenbury
A0451 Jack Rosenstein
S2162 Margaret Rosequist
S1324 Daniel Ross
S0165 Linda Ross-Mansfield
A0406 Mark Roth
C1906 Emmet Rothfuss
A1903 Pat Rothfuss
A2181 Matthew S. Rotundo
A2182 Tracy Rotundo
A2721 David Rouen
A1198 Heather Rouen
A1199 Michael Rouen
A3129 Janis Rounding
A3972 Josh Rountree
S2232 Claire Rousseau
A4248 Allan Rousselle
A3352 Darren Rout
A2330 Diana Rowland
A4225 Michael Rowley
S0991 Glenn Rowsam
A0552 Ken Roy
S4521 Lauren Roy
A3758 Mark Roy
A2876 Jamie Todd Rubin
A0383 Peter Rubinstein
A4206 Stefan Rudnicki
A0737 Ann Marie Rudolph
A1963 Rodney Ruff
A1671 Kenneth Ruffin
A2053 Geo Rule
A1140 Brent Ruple
S3482 Oliver Rupp
S2944 Carl Ruppin
A1598 Ed Rush
A2868 Mathew Rush
A2082 Sylvia Rushing
A2081 Vern Rushing
A4091 Cormac Russell
A2260 Eric Rutan
S3529 Reginald Rutherford
S1019 Amanda Rutter
A1469 Regina Ryan
S1208 Tuuli Saarikoski
S A3242 Joan Saberhagen
A0239 Ruth Sachter
A1692 Brian Sack
A4101 Richard Sacks-Wilner
A1519 Dona Sadock
A2617 Per Eystein Saebo
A1551 Inge Saenz
A1550 Natalio Saenz
A1722 Annamarie Safer
A1721 Thomas Safer
A4027 Michelle Sagara
A1321 Matt Sailors
A2094 Paul Saka
S1837 Michael Saler
A0873 Jonell Salling
S4471 Juha Salminen
A2754 Ron Salomon
S4259 Kate Salter
A3684 Elaine Samek
S2516 Cassie Sampson
S2633 Maria Pilar San Roman
A1580 Arthur Sanders
A2021 Harold Sanders
A2020 Judy Sanders
C2022 Kevin Sanders
S2527 Brandon Sanderson
S2530 Emily Sanderson
A1383 Richard Sandler
S3038 Emily Sandoval
S2342 Elizabeth Sanford
A1287 Katherine Sanger
A0693 Juan J. Sanmiguel
A0086 Sonia Santana
A3810 Christina Santiago-Peterson
A4311 Santum Books
A0088 John Sapienza
A0093 Peggy Rae Sapienza
A1243 Patrice Sarath
A0733 Gregory Sardo
A4531 Gene Sargent
A3700 Jukka Sarkijarvi
A1767 Jack Sarvela
A2472 Rachel Sasseen
A3120 Scott Sauer
S3790 Joseph Saul
S3789 Guest of J. Saul
S2832 William Savage
A4305 Julia Savo
A4207 Lisa Sawyer
A4249 Lisa Sawyer
A1502 Kim Saxon
A0407 Mary C. Sayer
S1317 Eric Sayle
A0167 Sharon Sbarsky
S4398 Athena Scalzi
S2524 Heather Scalzi
A4269 John Scalzi
A4399 Kristine Scalzi
A0712 Ed Scarbrough
A3376 Emily Schadegg
A2280 Courtney Schafer
A2384 William Schafer
A0723 Karen Schaffer
A0562 Judy Scheiner
A0560 Sam Scheiner
S2810 Paul Schell
A2607 Bradley W. Schenck
S3768 Michael Scheuerman
A3483 Stuart Schiff
S2815 Linda Schiffer
A3331 Lauren Schiller
A0555 Ben Schilling
A4550 Jon Schindehette
A1882 Patricia Schindler
A1079 Steve Schleef
S0450 Mike Schlofner
S1867 Steven Schmelling
A1540 Bryan T. Schmidt
A2690 Douglas Schmidt
S2986 Gary Schmidt
S2717 Greg Schmidt
S4532 Patrick Schmitz
A3848 Edward Schneider
A0385 Gene Schneider
S3984 Jodi Schneider
S4451 Micah Schneider
A1463 Lawrence M. Schoen
A1464 Valerie Schoen
A0448 Spring Schoenhuth
S2555 Malka Schonfeld
A3849 Mary Schoonover
A1258 Carol Schorn
S1508 Katherine Schramm
S2547 Charles Schreier
C1449 Alexander Schroeder
C1450 Arthur Schroeder
A2817 Karl Schroeder
A0156 Larry Schroeder
S2115 Raynette Schroeder
A0158 Sue Schroeder
S3039 Henry Schubert
A1006 Susan Schuck
A1007 William Schuck
A1186 Melvin Schuetz
A2507 Deborah Schuler
A0714 James Schulte
A0773 Paula Schulte
S1949 Eric Schultheis
A1682 Charlaine Schulz
S2420 Claudia Schulz
S2935 Lauren Schulz
A1046 Charles Schwartz
S2050 David Schwartz
A1286 Rebecca Schwarz
S3520 Brian Schwimmer
A2891 Jessa Scoble
S3546 Alison Scott
S4118 Cindy Scott
A0556 Eric P. Scott
A0735 Michael Scott
S1283 Sarah Scrivano
S2328 Megan Scroggins
S0017 Tim Szczesuil
A0409 Marah Searle-Kovacevic
A3059 Ann Sears
A3060 David Sears
A0554 Teri N. Sears
S0405 Jordan R. Sears-Zeve
A1327 Kathleen Secor
S1871 Stu Segal
S3232 Jose A. Segura
A4322 Effie Seiberg
S3773 William Self
S2069 James Sellers
S0457 Andrea Senchy
A0638 Billy Seney
S1998 Yoshifumi Senuki
A1748 Chuck Serface
A1054 Zev Sero
A1533 Margarita Sevier
S2405 Jazz Sexton
S3583 Elizabeth Shack
A2468 John Shade
A1897 Rohan Shah
A0633 David Shallcross
A3637 Jeffrey Shanks
A1988 Michael Shannon
C1989 Tegan Shannon
S2952 Irene Shapiro
S2951 Neil Shapiro
A0976 Ron Shapland
A1518 Gregg Sharp
A1595 Gregg Sharp
A4533 Kevin Shaw
A3233 Michele Shaw
A0432 Jannie Shea
S4226 Nicholas Shectman
A0461 Mike Sheffield
A0436 Sharon K. Sheffield
S0105 Amy Sheldon
A0795 Gary W. Shelton
A3575 Gregory Shelton

A0810 Lee Shephard
A2844 Glenn Shepherd
A2845 Kay Shepherd
A2262 Randall Shepherd
A3923 Stu Shepherd
A0668 Mike Shepherd Moscoe
A0814 Tim Sherburn
A0852 (Adrienne) Rie Sheridan Rose
S3484 Dearbhla Sheridan
S2427 Nicole Sherman
A1114 James Shibley
A0788 James Shields
A3210 Wan Shihong
A0850 Charles Shimada
A1369 Yoon Shin
A3072 Sharon Shinn
A1547 Dianna Shipman
S3485 Heather Shipman
A1678 Martin Shoemaker
A0732 Joey Shoji
A0808 John Shuberg
A3185 Alex Shvartsman
S1757 Danny Sichel
S2200 Demetri Sichko
A0439 Joe Siclari
S1318 Sadi Sidhe
A0387 Renee Sieber
S3998 Ellen Siegel
S1770 Mark Siegel
A3158 Mark Siegel
A1541 Siena Siegel
S3486 Mike Siekman
A0417 Stan Sieler
A0786 Ellen Sieraski
A0736 Madelyn Sieraski
A1862 John Sies
A1863 Mary Sies
A3332 Brandon Sigrist
S4208 Rachel Silber
A3239 Derek Silver
A1793 Steven H Silver
A0923 Robert Silverberg
A0696 Denise Silverthorne
S4472 Sarianna Silvonen
A1280 Richard Simental
A3962 Adrian Simmons
A0796 Dwight C. Simms
A2861 Aline Simon
A1249 Carl Simon
A2862 Richard Simon
A1084 Peggy Simone
A2737 Walton (Bud) Simons
A3567 Richard Simpkins
S1131 Jimmy Simpson
S1132 Rhonda Simpson
A3568 Cody Sims
A0241 Patricia Sims
A0258 Roger Sims
S3607 Cyril Simsa
A0119 David Singer
S3509 Esther Singer
A0581 Jeff Singer
A4610 Charles Siros
A0880 Nina Siros
A0008 Willie Siros
S3873 Vesa Sisatto
A1309 Terry Sisk Graybill
A0419 Amy Sisson
S3216 Jason Sizemore
S2339 Peter Sjogren
A1986 Deanna Sjolander
S2565 Ethan Skarstedt
A1276 William Skiba
A2613 Jack Skillingstead
A2708 Dorothy Sklarsky-Domitz
S2249 Steve Skojec
S4209 Erik Skorpen
S2767 Dale Skran, Jr.
A1947 Jennifer Skwarski
S2987 Kristan Slack
A1736 Michael Slater
A1746 Guest of M. Slater
A1747 Guest of M. Slater
A3955 David Slavin
A0592 John Sloan
A0779 Kathleen Sloan
A3414 Alan Smale
A3417 Karen Smale
A2095 Dave Smeds
S4092 Amy Smift
S3487 Michael Smik
S2279 Andrea Smith
A2217 Brian Smith
A3608 Carrie Smith
S2416 Chelsea Smith
S4188 Chris Smith
A3333 Christina Smith
S2439 Conway Smith
A2309 Greg Smith
S3791 Jack Smith
A1667 Jacqui Smith
S3759 Jason Smith
A2218 Jeanie Smith
A1402 Joe Smith
A0625 Judith Smith
A1666 Keith Smith
A3040 Kimberly Smith
A0433 Larry Smith
S2564 Marshall Smith
A0386 Matthew Smith
C1668 Paul Smith
A0418 Ralph Smith
A0243 Randy Smith
A3730 Rebecca Smith
A1005 Rodford Smith
A4495 Rosemary Smith
A1403 Sally Smith
A0619 Samuel A. Smith
S3804 Shawn Smith
A3850 Stewart Smith
A0401 Susan Smith
A1819 Tara Smith
S3999 Thomas Smith
A1466 Tyler Smith
S0246 Vicki Smith
A0802 Victoria A. Smith
A3334 Zachary Smith
A4083 Charles Smith Jr.
A3609 Michele Smith-Moore
S2177 Sean Smock
A2875 David Smookler
A0905 Kenneth Smookler
S2334 Lauren Smyth
S2064 Jason Snell
A2637 Melinda M. Snodgrass
C1113 Alex Snyder
S1386 K. G. Snyder
A2616 Kristen Snyder
S0249 Robert Snyder
A2828 Scott (Cosmo) Snyder
C1112 Tristan Snyder
A0971 Wendy Snyder
S3547 Jamie Sobczyk
A2048 Marie Sobieski
S3701 Arieh Sochaczevski
A0621 Richard E. Soden
S4049 Jeff Soesbe
S0437 Joseph A. Sokola
Y3335 Matilda Sokolov
S1426 Vicki Solomon
A0424 Rodney Somerstein
A0979 Laura Somerville
A0980 Terry Somerville
S3041 DongWon Song
A4287 Kevin Sonney
A0806 Yasusuke Sonoyama
A2897 Gretchen Sorensen
S3822 John Sorensen
A4400 Arley Sorg
S4084 Heikki Sorum
A1368 Julie Soskins
A0244 Sylvia Sotomayor
S2533 Michael Soucy
S1792 Kristyn Souder
S1791 Tim Souder
S2351 Daniel Southwick
S4102 Matthew Southworth
S3661 Thomas Soyars
S3548 Tanya Spackman
S4156 David Spafford
A1648 Bud Sparhawk
S2222 Billy Sparks
A2032 Benjamin Sparrow
A1672 Stephen Spaulding
A1018 Caroline Spector
A2327 Warren Spector
S2184 Lou Spence
A0115 Henry Spencer
S3488 Priscilla Spencer
A0428 Spike
A0002 Norman Spinrad
S1408 Sheldon Spitzer
A2572 Jacob Spriggs
S3042 Jan Spring
S1961 Michael Squires
A2670 Katherine Stackel
A1073 Jesper Stage
A0247 Steve Stair
A3217 Wenllian J. Stallings
S3557 K. Harding Stalter
S2455 Lily Stampfel
S2453 Peter Stampfel
S2454 Zoe Stampfel
A1150 Kellie Stancliff
A1149 Robert Stancliff, Jr.
S3718 Jean Standard
A0112 Kevin Standlee
A0889 Angela Standridge
C0897 Haedyn Standridge
A0885 Rodger Standridge
A3336 Deborah Stanish
A0790 John L. Stanley
S3956 Alice Stanulis
S3957 Theodore Stanulis
S1404 Hugh Staples
A4235 Maurine Starkey
S3510 Joshua Starr
S3569 Lex Starwalker
A0938 Steven R. Staton
A3043 Katy Stauber
A0615 Freda E. Stearns
A1604 Alyssa Steele
A3362 Sandra Steele
S2902 David Steffen
A4544 David Stein
A0641 Harold Stein
A0764 Michael P. Stein
S1319 Brandon Stenger
A1908 Barry Stephens
A2692 Monica Stephens
A3337 Ransom Stephens
A0577 Julie Stephenson
A1527 Allon Stern
S3851 Andrew Stern
A0425 Edie Stern
A4021 Robert Sternberg
A0798 Milt Stevens
A0752 Alan Stewart
A2546 Andrea Stewart
A2209 Andrew Stewart
A0744 Bill Stewart
S4422 Isaac Stewart
S4423 Kara Stewart
A0781 Laura Stewart
S3407 Thomas Stidman
S2818 Daniel Still
A0567 Billy Stirling
S3889 Anthony Stitt
A0053 Ian E. Stockdale
A1800 Dan Stockelman
S2960 Jeff Stockett
S3852 Tiffany Stoddard
A1473 Heidi Stoffel
A1474 Jon Stoffel
S2782 Timothy Stoffel
A3489 Courtney Stoker
A3731 Kate Stokes
S4028 Charles Stoloff
S3769 Nathan Stoloff
A0947 Eric James Stone
S2157 Stephen St-Onge
C2863 Brendan Storey
A2864 Linda Storey
S2943 Kurt Stoskopf
S3963 Kimberly Stotler
S0103 Star Straf
S3584 Jonathan Strahan
A0724 Kelly Strait
A2601 Lynn Stranathan
A0883 Judy Strange
S3770 Luke Stras
A1376 Henry Stratmann
A3638 Paul Stratton
A0617 Erwin S. Strauss
S2499 Thomas Strayhorn
Y4323 John Streb
Y4324 Jonathan Streb
C4325 Kyle Streb
A1080 Sheila Strickland
A0756 Edwin L. Strickland III
A0121 John K. Strickland, Jr.
S4496 James Stringer
S3890 Shane Stringer
A3549 Susan Strong
A4260 Julia Stryker
A2240 Peggy Stubblefield
A2695 Bobby Stubbs
A1341 LindaLee Stuckey
A2575 Stephanie Studer
A1774 Bonnie Jo Stufflebeam
S0106 Donna Stump
A0866 Jean Stuntz
A3384 Theresa Stutzman
A3511 Jessica Styons
A2062 Michael Substelny
A0760 Kathryn Sullivan
S3760 Meghan Sullivan
A2264 Pat Sullivan
A1655 Patrick Sullivan
S3570 Pierre Sullivan



Membership List *(continued)*

S3512 Stephanie Sullivan
A0903 Michael Sumbera
A2874 David Lee Summers
A4250 Scott Summerside
A1799 Amy Sundberg
A0163 Joseph Supple
A2483 Kathryn Suratt
S2444 Ed Surrett
S2369 Peter Sursi
A1606 Tim Susman
S1638 Malte Sussdorff
A1397 Bill Sutton
A1396 Brenda S. Sutton
A0423 Keith Sutton
A2742 Vickie Sutton
S3453 Stephen Svecz
A3792 Michael Swanwick
S2153 Emily Swartz
A2661 Gary Swaty
A2638 Margaret Sweeney
A0003 Darrell K. Sweet
A4611 Darrell R. Sweet
A4612 Lily Sweet
A4613 Ricki Sweet
A1687 Shanna Swendson
A3733 Patrick Swenson
A3853 Rosemary Swift
A0420 Leslie Kay Swigart
A2629 Mike Swirsky
A4522 Mike Swirsky
A2628 Rachel Swirsky
S2950 Amy Sykes
A0588 Jack Sykes
A3085 Sam Sykes
S0435 John Syms
A0099 Joseph B. Szczepaniak III
A0393 Tim Szczesuil
S4134 Adam Szedlak

T

A0728 Gloria Tacorda
A0097 Lorraine Tacouni
S2927 Chuck Taggart
A2848 Nahomi Tago
A0422 Curtis Taitel
S0153 Tomonori Takeda
A0768 Michael Tallan
A1076 Michael Talmont
A1075 Robin Talmont
A2335 Seia Tanabe
A4270 Eddie Tannini
S0242 Stephen Tata
A3855 Takayuki Tatsumi
A3338 Melissa Tatum
A0596 Irene Tawzer
A2065 Howard Tayler
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A1652 Janell Taylor
A1188 Michael Taylor
S3805 Paul Taylor
A1651 S. Boyd Taylor
C1653 Samantha Taylor
A0236 Suzanna Taylor
A0926 William Taylor
A1832 Amanda Taylor-Chaisson
A3970 Deanna Taylor-Rodriguez
A2251 Lauren Teffeau
S2877 Heather Teig
S4050 Katrina Templeton
A3061 Mark Teppo
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A1238 Dana Terrell
A1520 Adam Tesh
A0748 Sherilynn Thagard
S4385 Sten Thaning
A0438 Susan Thau
A2582 David Thayer
A2583 Diana Thayer
Y1919 Autumn Thomas
S2900 Brandy Thomas
A1913 Bruce Thomas
S4119 Esty Thomas
A2658 Lynne M. Thomas
S1372 Marjorie Thomas
A2659 Michael Damian Thomas
A2908 Randal Thomas
S4157 Scott Thomas
A0627 (Ilona) Penny Thomasson
S2925 Samuel Thomasson
A0629 W. A. (Bill) Thomasson
S1334 William Thomasson
A4271 Dan Thompson
S3186 Kerry E. Thompson
A2585 Tex Thompson
A0640 Amy Thomson
A0037 Becky S. Thomson
A0772 Sean Thomson
S2312 Brian Thorn
A0623 John Thorn
S4051 Phillip Thorne
A3685 Michael Thornhill
A1255 Kathy Thornton
S3490 Nancy Thornton
S3044 Steven Thornton
A2889 Amy Thorpe
A1696 Geoff Thorpe
A1177 Rosalie M. Tibbetts
A0048 Jason Tibbitts
A2606 Vernon Tice
A0787 Jerry Tien
A1827 Jim Tigar
S2360 Stephen Tihor
A1060 Adam Tilghman
S3742 Stephen Tilson
S3653 Robert Tilton
S2778 Gayle Timaeus
S2777 William Timaeus
A0454 Don A. Timm
A0792 Charles Timpko
A0794 Denise Timpko
A0835 Rebecca Tinkham Hewett
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A4401 Jeremiah Tolbert
S3827 Jason Toliopoulos
A1418 Edward Tolley
A3924 Richard Tolley
A1010 Anthony Tollin
A0972 Charles Tolliver
S3828 Sam Tomaino
A3339 Franz Tomasek
A0894 Bruce Tomlin
A2834 Patrick S. Tomlinson
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A1123 Suzanne Tompkins
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A3222 William Torres
A3130 Fiona Toth
A3131 Robert Toth
S0042 Ann Totusek
A0804 Michael T. Townsend
A2395 Eric Tozzi
A2396 Nina Tozzi
S3087 Marilyn Traber
A3639 Katherine Tracy
A4326 Susan Trautman
A1971 Elizabeth Treece
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A0868 R. Steven Treiber
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A2150 Audrey Trend
S0444 Audrey E. Trend
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A2149 Gregg T. Trend
S3390 Scott Trent
A4210 Diana Trifoso
A3073 Tammy Tripp
A0434 Gregory Trocchia
A2870 Toni Tropiak
A1562 Chad Trosclair
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A1609 Tapley Trudell
A3136 Thomas Trumpinski
A0982 Carl Tucker
A1681 Helen Tucker
A2031 Jeffrey Tucker
A3439 Elizabeth Tudor
C4386 Eloise Tuell
A3829 Michelle Tumelty
S4288 Heather Tumey
A2092 Charlie Tumminello
S4029 Saku Tuominen
A0784 Leslie Turek
S1014 Elizabeth Turgeon
S0399 Patricia Turner
S4251 Tasha Turner
S3074 Trinity Turner
A0917 Diane Turnshek
A2195 Harry Turtledove
A0095 R-Laurraine Tutihasi
S3418 Sara Twitty
A3891 Peter Tyers
S3461 Stephen Tyson

U

A3830 Jennifer Udden
A0440 Rochelle Uhlenkott
A1004 Arroxane Ullman
A0970 Larry Ulrey
A4272 Tom Ulrick
C2248 Corinthia Umberger
A2246 Helen Umberger
A1240 Laura Underwood
A1941 Michael R. Underwood
A4306 Pam Uphoff
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A3925 John W. Upton
A1674 Thomas Urban
S3491 Diane L. Urbanec
A2597 Heather Urbanski

V

A3211 Keith Vaglienti
A3985 Catherynne M. Valente
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S2390 J. C. Vallaqua
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C4363 Athena Van Cleave
A3062 Fran Van Cleave
A4364 Kent Van Cleave
A1586 Wes van de Plas
C0670 Brian Van De Walker
A0669 Karen Van De Walker
C0671 Kirk Van De Walker
A0631 Ray Van De Walker
C0672 Roxanne Van De Walker
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A0104 Gordon Van Gelder
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A1965 A. Bowdoin Van Riper
S2829 Ron van Schyndel
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A2728 Jim Van Verth
S0245 Pat Vandenberg
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Y1414 Kayle VanSchuyver
A0799 Jan Van't Ent
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A0129 Kendall Varnell
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A1116 Donald Vaughan
A1115 Nanette Vaughan
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A4289 Ursula Vernon
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A0639 Edd Vick
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A3251 Laura Vinson
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A1163 Kevin Vinther
A0021 Pat Virzi
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A3530 Charles Von Nordheim
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S2603 Ademir Vrolijk
A2901 Juhani Vuorio

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A0032 Paul Waak
A2620 Paula Waak
A2192 Corbett Wade
A2892 Kevin Wade
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A1171 Bridget Wagner
A1821 Emily Wagner
A3778 Jon Wagner
A1937 Kyle Wagner
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A3286 Lou Wainwright
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A2187 Liota Wakal
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A4452 Debbie Waller
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A3901 Chris Waltrip
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A1976 Meizi Wang
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A1954 Kevin Ward

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A0649 John Wardale
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S3444 Sarah Warren
S1052 William Warren
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A0823 Sharon A. Webb
A0255 Eric Weber
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A0632 Michele Weinstein
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A3645 S. D. Weitzenhoffer
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A3045 Django Wexler
S4052 Lynn Weyer
S2811 Sandra Whall

A3610 Marsha Wheatley
A0831 Susan Wheeler
A2014 Alexander Whitaker
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A1559 Kyle White
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S1191 Thomas White
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A1462 John Widmer
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A0829 Robert K. Wiener
S3046 Jordan Wiens
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A2108 Marlene Willauer
S2346 Shawn Willden
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A2000 Guest of E. Willett
A1363 Steven Willett
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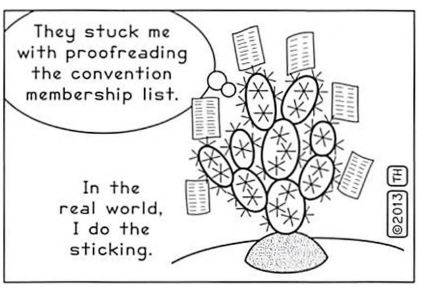
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A1915 Susan Woolard
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A4438 Tom Worthen
C4439 Wren Worthen-Stewart
A2017 Daniel Worthington
A1650 Jennifer Deery Wray
A1583 Barbara Wright
A1099 Donald Wright
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A1584 Ross Wright
S3132 Timothy Wright
A1484 William Wright
S3761 Jaime Wurth
A0783 David James Wyatt
S2191 Colin Wynne
A2398 Robyn Wyrick

Y

A0895 Ben Yalow
A3259 Sachiko Yamada
A0624 Ken Yamaoka
A4551 Diana Yan
A4035 Jane Yannetti
A1814 Christie Yant
A2016 Song Yao
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S2421 Toni Yavorski
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A3243 Colin Ybarra
A2803 Robert Yeager
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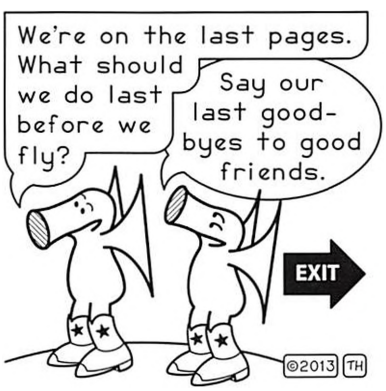
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A4274 Fred Zacarola
A3218 JoAnna Zacarola
A3647 Victoria Zachary
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A0113 Joel Zakem
A2469 Lauren Zamora
S2101 Linda Zang
S2500 Michael Zappe
A0620 Erik Zea
A0612 Hsin-Chiehn (Karen) Zea
S3949 Barry Zeigler
S3806 Rian Zeleny
S0395 Marvin Zelkowitz
S0250 Michelle Zellich
S0253 Rich Zellich
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S0456 France Andrews Zeve
S0389 Steven Joel Zeve
S3974 Jennifer Ziebarth
A4017 Rob Ziegler
A1016 Andrew Zimmerman
A4345 David Zink
A2008 Alvaro Zinos-Amaro
S0462 Beth Zipser
S0391 Mike Zipser
A3289 Tony Zisis
A0251 Liz Zitlow
S4454 John Zmrotchek
A3926 Adam Zolanis
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A1515 Maria Zoppe
A0248 Kim Zrubek
A2752 Marcia Zrubek
A0020 Scott Zrubek
S3669 Ronald Zucker
S4475 Beth Zuckerman
A1542 Jeremy Zunker
A4031 Kathryn Zurmehly
S3572 Christopher Zutler
A4310 Jennifer Zwahr-Castro, PhD
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S3410 Robert Zygala



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